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ABSTRACT

The papers in this volume discuss practical approaches to some of the current problems of degree-level language teaching. Section one discusses non-literary registers in advanced language teaching including the use of texts in teaching, suggestions for a course in practical sociolinguistics, and exercises for advancing from paraphrase to an awareness of different language registers. Section two, focusing on new horizons in oral work, reviews interpreting as an oral exercise in oral fluency, group stimulation exercises in advanced language teaching, and examinations for testing French language proficiency. Section three presents course materials for degree work, reports on the revision of a course book in answer to the needs of language students, and discusses an integrated course in oral and written French. Section four reviews developments in self-instruction including using a computer to supplement classroom instruction and self-instructional materials in the language laboratory. The appendices include a report on a questionnaire on French language teaching, and a list of conference sessions and participants. (Author/JK)

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Beyond A-level in the Teaching of French

Papers from a conference on the teaching of Post A-Level French in the United Kingdom 1979

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Introduction

Carol Sanders

This volume is made up of edited versions of some of the papers given at a conference on post A-level French language teaching at the University of Sussex in September 1979. It was the first major conference of its kind since a meeting at Hull in 1970 and the low ebb of language teaching in the intervening nine years is well known. One of the main aims of the conference was therefore to boost morale and resuscitate dialogue.

Waves of innovation tend to be followed by periods of consolidation. Although it may have seemed that fewer dramatic changes had taken place in French teaching in the last few years than in the sixties, participants were none the less able to report on new materials and methods with the wisdom of hindsight. It was striking that, in the absence of public funding for large-scale projects, interesting ideas, often leading to publishable materials, were forthcoming from individuals working alone or in small groups. If a stimulating diversity of practice has grown up, in accordance with the diverging needs of different institutions, the underlying communality of purpose was nevertheless stressed by some participants.

The stress was on practical approaches to some of the current problems of degree-level language teaching, such as the more efficient teaching of non-literary registers or advanced oral work. The contribution by Mr Besse, though seen from a perspective outside that of British universities, raised a number of questions pertinent to these concerns. It is a truism to say that new practices are not truly accepted until they are enshrined in the examinations system. Because the majority of work so far had concentrated on first year courses, contributions to the conference which described innovations in final year work or examinations were of particular importance. Perhaps because Modern Languages has suffered recently from being considered a constricting and non-creative subject, a number of contributors stressed the need to teach students to 'be themselves' in the foreign language. Finally, there

was an incipient interest in the use of computer-aided self-instruction.

The fact that the conference grew quickly from a projected informal meeting testified to the enthusiasm in the field. A wide range of institutions was represented, but it goes without saying that many individuals and institutions that are doing interesting work in language teaching were not present, although their ideas were. An example of this was the discussion of the use of interpreting which is now used in various forms by a number of departments, of which two were represented at the conference. There were, moreover, many more interesting papers than can be reproduced here, such as exchanges about the use of Cahiers français and Télé-Journal (led by A Hersch and J Butterworth respectively) which, although of undoubted pedagogic value, were felt to be too specific for inclusion. Still others, such as the French colloquial dictionary (in preparation by R Hérail and E Lovatt) or the volume on Contemporary French Society (L Hantrais), will be appearing in the bookshops.

This conference attempted to look forword to the holding of a triannual conference, annual workshops and the setting up of an association. Details of future activities and complete versions of papers given can be obtained from the editor or the individual participants, this publication being simply an attempt to put on record, especially for those who could not be present, a few of the current ideas and practices in post A-level French language teaching.

Section One: Non-literary registers in advanced language teaching

1
Pratiques textuelles en langue étrangère

H Besse

Sous des dénominations diverses (textes ou documents authentiques, textes ou documents bruts, extraits de presse, publicités, etc) la didactique des langues étrangères en France voit, depuis le début des années soixante-dix, refleurir ce que J C Chevalier(1) décrivait comme le culte de l'usage dans les premiers manuels d'enseignement des langues au XVIe siècle. Mais l'usage, jusqu'à naguère confiné dans des 'morceaux choisis' presqu'exclusivement littéraires, se voit étendu à tout ce qui peut servir à la communication entre francophones, et, particulièrement, à l'immense domaine des médias (presse, radio, télévision, affichage, etc), en raison de possibilités techniques nouvelles (enregistrements, photocopies) et par souci de 'démocratiser' cet usage.

Ce retour à l'usage s'est fait d'abord dans la continuité de méthodes plus analytiques essayant de construire un apprentissage (audio-orales et, en France, surtout, audio-visuelles), méthodes qui dominaient la didactique des langues dans la décennie précédente, puis contre elles. Les 'textes authentiques' étaient, en général, plutôt considérés comme le couronnement de l'apprentissage que comme un moyen didactique. Le renversement se fera quand on essaiera d'employer ces textes et documents comme base même de l'enseignement au détriment des textes conçus par les concepteurs des méthodes dans des intentions pédagogiques précises. Plusieurs raisons ont joué un rôle important dans ce bouleversement: l'artificialité et la banalité de certains textes produits par les auteurs de cours, la difficulté qu'avaient les étudiants de comprendre ensuite les échanges spontanés; enfin, la conviction que ce qui est déterminant dans l'apprentissage des langues, c'est avant tout la motivation et que les documents authentiques présentent sur ce point d'évidents avantages. A ces faits d'ordre didactique, il faut ajouter un mouvement général, lié au développement des médias, vers ce qu'on appelle la para-littérature.

Dès lors, ces documents allaient envahir tout le champ

de la didactique: réputés pour leur pouvoir de motivation, pour leur 'hyper-réalisme', intégrés à l'essor de nouvelles méthodologies (approche par objectifs, approche fonctionnelle, approche communicative) ils sont au centre de l'évolution actuelle de la pédagogie des langues étrangères (du moins en France). Avant d'interroger cette notion d'authenticité, il paraît nécessaire de décrire succinctement les trois utilisations pédagogiques qu'on en fait dans les classes (en nous bornant au français comme langue étrangère).

(1) PEDAGOGIE DES DOCUMENTS AUTHENTIQUES

Le cours est organisé à partir et en fonction des documents authentiques choisis selon les intérêts ou besoins des apprenants.
Cette démarche est surtout adoptée aux niveaux avancés de l'apprentissage mais tend à se répandre dans les débuts de l'apprentissage, à partir d'une analyse des besoins en communication des apprenants.

Les procédures pédagogiques proposées consistent, soit à adapter à la classe de langue les techniques de la traditionnelle 'explication de texte', soit à faire pratiquer diverses manipulations linguistiques sur les documents de départ (exercises grammaticaux, tests de compréhension, exercices de réemploi tels que résumés). Le rôle du professeur y demeure dominant même lorsque le travail se fait par petits groupes: il est le médiateur indispensable des significations étrangères de l'interprétation du texte de départ. Les manipulations du second sous-type semblent donner plus d'initiative aux étudiants. Il s'agit, par exemple, de donner une version dite 'écrite' d'un enregistrement ou d'un texte dit 'oral', de travailler sur plusieurs documents relatant le même événement (plusieurs articles de journaux sur le même fait divers) ou portant sur le même sujet (ensemble de petites annonces immobilières), en y recherchant les constantes et en interprétant les divergences, ou de reconstituer un texte à partir de dépêches d'agence.

Le document authentique est le point d'aboutissement du cours, présenté aux étudiant(e)s après un travail préparatoire plus ou moins long.
Cette démarche peut s'appuyer sur ce qu'on appelle des textes 'filtres' ou des 'sous-textes' destinés à lever, à l'avance, les difficultés lexicales, structurales, culturelles que les apprenants pourront rencontrer dans le document authentique que l'on veut traiter. (Voir, par example, La France en direct, Hachette 1971.) Les difficultés potentielles du document sont déterminées par les

auteurs du cours a priori, en fonction de leur propre 'lecture' du texte. Si bien que, de manière indirecte, une interprétation particulière du texte est suggérée aux étudiants. De plus, il peut arriver, évidemment, que surviennent des difficultés non prévues.

Le troisième type d'approche pédagogique consiste à choisir les documents authentiques moins en fonction de leur intérêt linguistique ou culturel qu'en fonction de leurs données référentielles: on choisit ceux dont les données sont supposées connues des étudiants(e)s.
Cette approche est surtout appliquée à l'apprentissage des discours spécialisés dans un cadre dit 'fonctionnel' (c'est-à-dire en fonction des besoins et des objectifs des apprenants) mais elle peut l'être pour la langue courante quand le document renvoie à des realités familières aux apprenants (article sur leur pays, un match qu'ils ont suivi à la télévision). On s'efforce dès le départ de rompre les habitudes de lecture linéaire, afin d'entraîner les étudiants à des tactiques de repérage à travers l'aire scripturale du texte. Les repérages peuvent porter sur les aspects formels du texte (en particulier au départ): titre, sous-titres, différents graphismes, schémas, puis sur certains éléments linguistiques (articulateurs rhétoriques ou logiques, anaphoriques, etc). A partir de ses repérages successifs, on discerne l'organisation interne du texte, puis on se livre à une sorte d'analyse du contenu de ses différentes parties par des 'relevés thématiques'. La synonymie référentielle des paradigmes discursifs ainsi établis permet aux étudiants d'inférer la signification des éléments non connus à partir de celle de ceux qu'ils connaissent ou devinent. Cette approche est séduisante en ce qu'elle semble permettre un accès rapide aux documents authentiques, très tôt dans l'apprentissage. Elle favorise également tout un travail de recherche par les étudiants sur ces documents afin d'établir les paradigmes sémantiques. La difficulté didactique semble venir de la dissociation qu'on établit entre un contenu (supposé translinguistique et transculturel) et les formulations selon lesquelles il peut être communiqué en langue étrangère.

(2) COMMENT S'ETABLIT L'AUTHENTICITE D'UN DOCUMENT

Les tenants des documents authentiques se montrent volontiers agressifs à l'égard de ce qu'ils nomment des documents fabriqués ou pédagogiques. Cette agressivité a quelque chose de suspect parce qu'elle est, presque toujours, très peu explicite quant à ce qu'elle célèbre comme étant l'authenticité d'un document. Comme si

celle-ci s'imposait d'évidence, en raison du fait que ce document a été extrait d'un journal ou enregistré auprès de non-pédagogues. La classe serait le royaume de l'artificiel, du factice: y introduire des documents authentiques en changerait la nature.

Les 'définitions' proposées sont spécifiées par deux traits: la compétence des récepteurs potentiels du document ('tout ce qui appartient au vaste ensemble des messages écrits et oraux produits par des francophones pour des francophones')(2), et les intentions poursuivies par son émetteur ('tout document non fabriqué à des fins pédagogiques')(3). Ces critères résistent assez mal à l'analyse, car les natifs eux-mêmes présentent des différences de compétence (linguistiques et culturelles) souvent considérables. Quant aux intentions pédagogiques, on peut évidemment les retrouver dans nombre de documents indubitablement authentiques: les chroniques de langage dans les journaux, les livres scolaires ou universitaires, les guides pour touristes, etc. A ce propos, Sophie Moirand (4) signale deux points qui nous semblent capitaux: l'authenticité d'un document ne doit pas être confondue avec son intégralité linguistique mais dépend d'abord des conditions de production et de réception dans lesquels il est émis et reçu; ensuite, les conditions de réception dans une situation d'apprentissage sont différentes de celles pour lesquelles il avait été prévu. Mais, à notre avis, il ne suffit pas que le document authentique corresponde 'aux objectifs des apprenants au-delà de la situation d'enseignement-apprentissage' pour que soient, de ce fait même, recréées dans la classe, des conditions de réception voisines des conditions originelles.

[Considérons ici la production d'un document considéré comme authentique (un journaliste rédigeant son 'papier') et celle d'un document considéré comme non authentique (un concepteur de cours rédigeant un dialogue pour une leçon de niveau moyen). A l'aide d'un certain nombre d'extraits de journaux, nous pouvons signaler trois différences principales:

(a) Il y a tout un réseau de complicités culturelles et linguistiques sur lesquelles le journaliste peut tabler pour assurer sa communication. L'auteur du dialogue pédagogique ne peut évidemment spéculer sur un implicité aussi riche, aussi précis et aussi partagé. Il ne peut se référer qu'à des faits, des comportements, des valeurs suffisamment généraux et a-temporels pour qu'ils aient quelque chance d'appartenir à l'expérience de ceux qui auront à l'interpréter.

(b) Pour ne pas choquer, pour ne pas être incompris, l'auteur du dialogue pédagogique cherchera à respecter les normes qui lui paraîtront les plus universelles,

celles qui remettront le moins en cause les croyances de ses auditeurs potentiels.

(c) Tout texte est produit et interprété à partir d'autres textes ou d'autres paroles. Or l'intertextualité dans laquelle s'inscrit l'article (constituée par l'immense phraséologie populaire plus ou moins familière à tous les membres d'une communauté langagière) a peu de choses en commun avec celle où s'inscrit le dialogue (constituée par ce que les étudiants ont appris en langues étrangères).]

On voit que les différences entre l'article et le dialogue pédagogique sont directement liées aux conditions de production et aux conditions de réception respectives de chacun d'eux. L'un et l'autre sont authentiques, en ce sens qu'ils sont très exactement produits en fonction de règles linguistiques et culturelles sélectionnées par les conditions communicatives qui sont les leurs. Introduit dans la classe, le dialogue sera interprété en fonction des impératifs pédagogiques pour lesquels il est prévu. Il en va tout autrement pour le document dit authentique. Cet article que les lecteurs habituels du journal lisaient à partir de leur histoire quotidienne, de leurs coutumes langagières, de leur système de valeurs, les étudiants vont le lire d'abord pour acquérir, ou du moins appréhender, ces valeurs, ces coutumes, ce vécu. Mais, comme ils ne trouveront que rarement ces données dans la textualité même de l'article (dans son contenu explicite), ils les attendront du professeur, et le texte sera réduit à une prose pédagogique sans grand intérêt, ou bien, ils essaieront de pallier leurs insuffisances à l'aide de leur culture maternelle.

[En appliquant ce que nous venons de dire aux 'pédagogies des textes authentiques', nous voyons que l'approche esquissée dans 1(a) a le mérite de motiver l'étudiant en le considérant comme un francophone, mais elle a le désavantage de conduire trop souvent à l'exhibition des connaissances et errances du maître et à l'artificialité des tâches demandées à l'étudiant. La troisième approche est celle du français fonctionnel (voir Etudes de Linguistique Appliquée no. 23 1976): elle suppose (a) que les données référentielles échappent aux structurations sémantiques de la langue de départ et de la langue d'arrivée et (b) que les règles discursives du discours scientifique sont sensiblement les mêmes dans les deux langues. Dans la deuxième approche on essaie de restituer au document une certaine authenticité de réception en évitant de 'l'aplatir'. Cette approche peut être celle des 'textes-filtres' qui sont déterminés a priori en fonction d'une certaine probabilité des difficultés, ou celle des 'sous-textes globaux.' Cette dernière démarche est celle qui est employée dans Interlignes.]

'INTERLIGNES'

Interligneu n'utilisent pas de filtres ou de sous-textes au sens ci-dessus, mais 'au niveau de la classe, la seule priorité à respecter est de n'aborder le troisième moment - celui des textes non primitivement conçus pour la classe - qu'après avoir abordé au moins l'un des deux premiers moments'.(5) Ces deux premiers moments, portant sur le même thème que le troisième, sont destinés à préparer linguistiquement et culturellement les étudiants à mieux comprendre les documents authentiques terminaux, en les familiarisant aux réalités et aux formulations françaises qu'ils pourront retrouver, identiques ou modifiées, dans ces documents. On peut donc considérer ces deux premiers moments comme une occasion de travail pédagogique sur des sous-textes très globaux (traités en fonction des connaissances de l'étudiant), ne préparant pas directement à la compréhension des documents authentiques mais pouvant en faciliter l'accès par le développement d'une certaine culture relative à des données analogues à celles auxquelles renvoient ces documents (d'où l'importance de la notion de thème dans cette approche).

Le travail en classe consiste à partir des hypothèses interprétatives des étudiants et à corriger celles qui sont par trop éloignées de celles que peuvent formuler les francophones. Cette 'mise à jour' des hypothèses des étudiants se fait à l'aide de questions visant la jointure entre le linguistique et le non-linguistique (par exemple, sur une diapositive, plutôt que de demander de la décrire ou de nommer ce qu'on y voit, le professeur posera des questions sur la vie socio-professionnelle des personnages, sur l'arrière-plan économique, sur les données climatiques, etc) et par l'utilisation de deux propriétés très intéressantes de la parole: les paraphrases discursives (il est toujours possible, dans une situation donnée, entre interlocuteurs connus, de formuler autrement, explicitement ou implicitement, la même intention ou le même acte de parole); les discours rapportés (on peut 'rapporter' les discours entendus en les décrivant à l'aide de formulations particulières: description des attitudes des protagonistes, descriptions des actes langagiers qui organisent leurs échanges). Pour le réemploi, on utilise la procédure d'invention de situations analogues ou voisines de celles des textes de départ: ces situations sont proposées par le professeur pour aider les étudiants à comprendre certaines formulations ou bien inventées par les étudiants afin de tester leur capacité de réemploi des formes rencontrées. 'Ces procedures supposent des interprétations très complexes des signes actualisés et mettent en jeu des

connaissances non proprement linguistiques relatives aux réalités auxquelles renvoient les mots expliqués'(6).

Ainsi, par 'correction' des hypothèses pas trop divergentes, on cherche à restituer aux étudiants, progressivement, quelque chose de la culture (linguistique et ethnographique) qui rend 'lisibles' et attrayants les documents authentiques pour les francophones. Ceux-ci peuvent alors 'fonctionner' dans la classe un peu comme ils 'fonctionnent' dans la vie courante, tout en servant à tester les progrès d'apprentissage accomplis.

NOTE

Square brackets indicate that part of the paper has been summarized.

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(6) Ibid, p16.

2
A final year course in practical sociolinguistics

D Ager

In establishing the nature of a final year course in French for UK undergraduates, one must never lose sight of the total situation in which such studsnts will be graduating. The long period of study of the language preceding university entrance is likely to have involved a variety of teaching methods and does not preclude, for many departments, the necessity of providing a 'remedial' course. Up to and during the final year, the language exercises in which the students are trained vary considerably from institution to institution. In addition, the type of language course will vary according to the degree of integration with other subjects being studied. Despite this diversity, however, there exists a high level of agreement about the aims and standard of the final assessment, to which the external examiner bears witness. While the emphasis may differ, as, for example, in the weighting given to the oral, there is nevertheless a core of language work whose acknowledged importance generally inhibits attempts to experiment with it. In setting up the syllabus and in selecting texts for the course described below, an attempt had been made to establish levels of difficulty(1) and the range of registers and specific skills which are required of the student.

In recent years much work in linguistics has concentrated on the situation in which language is uttered(2). Attempts are made to define the nature of the setting in which utterances occur(3) in terms of a number of situational components or features describing individual speakers or the circumstances in which they produce language. This applies to foreign language learning, as much as to the mother-tongue. Once the comparatively simple problems of grammar are absorbed and once the students have available to them a reasonably extensive vocabulary, their concern is more and more the correctness of use of the symbol system they have acquired. More and more in recent years the understanding of this as the aim of language learning has entered our school system and

communicative syllabuses based on notional/functional concepts are no longer strange: but in higher education it is comparatively rare to discover syllabuses drawn up with such points of view in mind.

Here at Aston we have attempted to specify the registers of language with which we feel students should be familiar if they are to become expert linguists. In particular, we have felt it unwise to restrict students to the register of literary criticism or that of abstract discussion - not merely because restriction is an unwise move for anyone in higher education, but also because the nature of our overall course required familiarity with, for example, the French of politics and of persuasion, or of the law or science and technology. It is of course no easy matter to define what is meant under these various headings: the French of politics is not solely the French of the President of the Republic, nor that of political commentators writing in Le Monde; but it includes both these types of texts. Also it includes texts produced by those who would persuade the elector and by those who discuss the political life of the country and who debate its future course, as in the Assemblée Nationale. Definition of the range of registers involved in a course involves of necessity selecting texts to exemplify those registers; it would clearly be illogical to select non-authentic texts or texts which were artificially created. But it would also be wrong to assume that the knowledge of the register could be confined to that gleaned from a selection of such authentic texts. Hence the need to ensure that the remainder of the Aston course covers substantive knowledge in the relevant areas, and although this does not mean that specific lectures are provided, for example, upon the commercial or scientific life of the country or upon scientific topics, it is expected that students, by following a course of study in the contemporary life of France, will be enabled to see the way in which the texts involved are integrated with the relevant situations.

When considering the language manipulation skills that students need, at Aston we have felt it necessary to ensure translation skill, both into and out of French, but in considering the other possible tests of language manipulation ability one is constantly aware of the 'false' nature of so many traditional exercises in relation to the professional life of a linguist who is not to be cloistered in academe. The traditional dissertation, for example, has a very specific and well-loved role in French Studies and its close attention to construction and to certain norms of expression have often been defended on the grounds that it trains the mind to analyse information and to synthesize the pros and cons of a proposition in clear,

logical and sensible terms. None the less, its form is specific to the academic world: no businessman or civil servant writes like that.

Certainly at Aston we limit essays in the foreign language to those produced in the course of the year arising from lecture/seminar courses, where they act as the assessment procedure, demonstrating the student's ability to obtain and organise a complex range of information and opinion in a specialised subject area. The student's ability in 'free' composition is, it is felt, better practised at this stage by requesting him or her to adapt the form in which information is communicated or by presenting information within a specified form, rather than restricting the student to the academic essay. This production of language means that students should graduate with the ability to construct a journalistic article, a commercial report or a text-book extract, in addition to the larger, more developed discussion of specialist areas.

In addition to these production skills, we wish to be sure that students are intelligently aware of the nature of the language studies they have undertaken, and we therefore retain one specifically academic test. Students are asked to comment on authentic texts from the point of view of the language and the function it is representative of, its context of situation: an exercise which is of course very similar to the traditional 'lecture expliquée' or 'commentaire' and which had no purpose except to ensure that the students demonstrate their ability, in French, to operate as the native hearer/reader does in comprehending the appropriateness of language to its context, but also as the academic does in analysing the reasons for this appropriateness. Hence, although a common complaint laid against those who intend their students to achieve a high level of practical command is that the aim is simply that of the trainer of the parrot, it must surely be clear that the native speaker, unconsciously aware of the subtle distinctions of language use, is being imitated not blindly but consciously and with care in a process which is as intellectually demanding as any.

In the light of the definition of levels, registers and skills which has been discussed, approximately one hundred texts(4) are selected and made available for class treatment. The class treatment is not specified however; our sixty or so finalists are divided into groups of fifteen, each with a different lecturer; the methods employed to ensure that students reach the predetermined standards being those which the group decides are appropriate. They include the usual weekly or fortnightly exercise from the range of possibilities of the language

based upon texts studied, and the exploration of alternatives and similarities with which most teachers in higher education are familiar. There is, perhaps naturally in view of the texts selected, rather more concentration upon the semantic aspects in reference to contemporary affairs or aspects of the content of the text: but since these are genuine and not authentic texts(5) in Widdowson's sense, there is no expectation that students will react in a personal fashion to the nature of the text itself. To a greater extent the student is being shown how to observe communication as well as how to communicate: realistically one does not expect the average British graduate to participate in the drafting of French legal documents without further training, but one does expect the average British graduate to understand the nature of the communications task which legal texts solve.

To conclude, at Aston we are concerned that we should produce graduates in languages who will be competent in certain specified language skills, but more importantly, who will be grounded in an intelligent understanding of the range of French society plus the inter-relationship of the society and its language, in such a way that they will be able to explore the interface between civilisation and language constructively and creatively and with an awareness of the role and functions of language in communication.

NOTES AND REFERENCES

(1) Dr Clavering has devised a measure of complexity for French at Aston which is based on an assessment of the rarity of the vocabulary employed, plus a scale of complexity of linguistic construction. Further information is available from Dr Clavering.

(2) M F K Halliday, Language as social semiotic, Edward Arnold, 1978.

(3) D P Ager, 'Sociolinguistics and language learning', IRAL 14, no. 3, 1976, pp 285-296.

(4) The syllabus covers the following areas: Concept of varieties: Language functions: identity, role relationships, emotional state, persuasion: Class, language and socialisation: Journalism: faits divers, reportages, feature articles, editorials: Administration: forms and reports: Politics: debate/discussion, parliamentary speeches: The law: codes, arrêtés, legal cases: Commerce: letters, advertising, reports, technological description, surveys and case

studies: Popular science: research articles: Education: textbooks, la dissertation française.

Each area is represented by a number of texts: those in the unit on 'technical exposition' might range from an extract from J Wahl's Tableau de philosophie française to a description of a lathe.

Exercises go from a commentary, or translation of, an English or French text of a certain register, to the pastiche of a political speech or the drawing up of a report from a table of the Journal Officiel.

(5) H G Widdowson, Teaching language as communication, Oxford University Press, 1978.

3
From paraphrase to 'exercices de style'

M Bate and J Walling

FORMAL REGISTER: FIRST YEAR PARAPHRASE J Walling

The object of the exercise is to test both comprehension of the recorded or printed text and the students' ability to express the main ideas in their own words. We normally find our texts in a fairly high journalistic register and encourage students to express the same ideas in their own, less formal, style. The student is asked to 'render freely in French the substance of the following passage' and not to express a personal opinion. Where appropriate, however, they are encouraged to explain how and why conclusions are reached in order to show that they have understood what is implicit in the original as well as explicit, or to choose a new example to illustrate a point made in the text.

The text is heard or read three times, during the first of which the student is supposed to listen to the 'global' meaning and restrict notes to a brief summary at the end. On the second time through, brief notes are made and each paragraph is summed up. Students find it useful to take notes under two headings: key-words and phrases in one column contain important elements from the text and in a right-hand column they try to paraphrase, expand or explain these elements. Although some elements defy paraphrasing (especially nouns), the idea is to avoid, as far as possible, using the material in the left-hand column in the final writing-up.

Sample Paraphrase

Original text

La meilleure des chances des nouveaux diplômés de 1977 à la recherche de leur premier emploi, c'est de répondre aux annonces dans les journaux et d'y répondre vite. Vite, mais pas trop. Car il faut consacrer beaucoup de soin à la rédaction du curriculum vitae et de la réponse à l'annonce. Puis c'est avec une certaine anxiété que la plupart des

candidats attendent la suite. Ils tentent leur chance, ils s'exposent, ils se mettent en somme sur le marché. Ils se sentent vulnérables. Que va-t-il se passer, se demandent-ils anxieusement. Est-ce que je serai embauché ou non? Car c'est un acte angoissant parce que, à partir de ce moment-là, on attend une lettre de réponse qui parfois tarde à venir ou même ne vient pas du tout. On se sent rejeté, sans savoir pourquoi, et c'est dévalorisant. De non- réponse en non-réponse, on peut même en arriver à perdre toute confiance en soi.

Classwork

Key-words	Alternatives, equivalents, explanations
Para 1	
meilleure chance	pour réussir à trouver...
nouveaux diplômés	ceux qui ont fini leurs études, obtenu leur licence; nouvellement qualifiés; frais émoulus
1977	année difficile: crise économique; chômage
premier emploi	débuter dans une profession, une carrière; trouver un poste qui correspond à leur formation;
répondre	chercher dans la presse; rubrique
annonces	'offres d'emplois', postes libres,
journaux	vacants, disponibles
vite	sans perdre de temps, sans hésiter à cause de la compétition; de la pénurie de postes; beaucoup de candidats (postulants) pour peu de postes, peu de débouchés

Modèle (proposé par une étudiante)

Pour les jeunes gens qui, diplome en poche, sont à l'affût d'un emploi cette année, les annonces des journaux sont une solution prometteuse, à condition qu'ils y répondent sans tarder. Il leur faut, cependant, rédiger avec beaucoup de soin leur lettre de présentation. Alors débute une période d'attente et de doute de soi qui vient de ce qu'ils n'ont plus le sentiment de s'appartenir - ils ne sont plus les maîtres de leur destin ni de leur avenir. L'angoisse qu'ils ressentent a donc pour origine l'attente d'une réponse qui traîne ou même n'arrive pas. Alors, laissés pour compte sans raison, ils se sentent inférieurs. Que le procès se répète plusieurs fois et certains n'arrivent plus à trouver leur sang-froid.

SECOND YEAR 'EXERCICES DE STYLE' M Bate

Alongside the paraphrase, taught from the first year of the degree course, the aim of which is to help students acquire a discursive style of language that reflects the intellectual level and personality of each individual student, John Ross introduced to Reading some ten years ago a second-year practical French stylistics course based on the Exercices de style of Raymond Queneau (Gallimard, 1947). This new exercise was intended to make students aware of different registers or levels of language and to practise them with equal ease, eg spoken and written of normal communication (even colloquial to equip the students for their year abroad) and spoken and written of more specialised communication (official speech, publishers' blurb). The scope of written exercises in French was thus enlarged so as to offer controlled composition and free expression in a whole range of styles and registers - controlled composition because the student is required to use the style of the passage studied in class each week to express his own ideas or those of the character he has created, free expression because each student creates his own 'récit de base' along Queneau lines.

Queneau wrote a short 'récit de base' of some 150 words which he managed to rewrite in 99 different ways while still maintaining the reader's interest by manipulating the language (négativités, contre-vérités), by new orientations given to the basic material (interrogatoire, rêve), by the introduction of a new narrator (féminin, réactionnaire), and even by exploiting different forms of the written language (lettre officielle, prière d'insérer). Each student writes his own 'récit de base' - two incidents, separate in time, with or without logical connection, expressed in simple, formal language (the two-staged story is important for use of verb tenses) and then, over a period of 25 weeks, transforms it according to 25 styles chosen in the main from Queneau's 99.

Our experience has shown us that some modifications are necessary to Queneau's texts:

(1) As the French language has evolved, so it has been necessary to replace some Queneau that now sounds dated with more recent examples eg the two versions of Le Petit Poucet by Robert Beauvais in 'Le français kiskose' to replace the réactionnaire for the subjective style, and Pierre Leboucq, Des discours types à l'usage des collectivités locales for the formal style.

(2) We have found that one hour per week is not always sufficient for a particular style and have added further texts for the student to study alone to help in the

transformation (eg Queneau's interrogatory example has been supplemented by some passages from Robert Pinget's L'Inquisitoire).
(3) Occasionally we have introduced a style not found in Queneau (eg Imagerie populaire, illustrated by 'C'était un bon copain' of Robert Desnos and supplemented by extracts from C Bally's Stylistique française.
(4) We have also found more recent recordings to illustrate some styles (eg Juliette Gréco singing 'Complainte Amoureuse' of Alphonse Allais for subjunctives), although we still use the original recordings of Exercices de style by Pierre Philippe and Les Frères Jacques.

Advantages of 'Exercices de style'

The student will be better prepared for his year abroad and for using the language when he has realised that along with register differences go different grammatical and lexical structures according to age, sex, job, social status, etc. The observation of the language is essential if the student is to recognise exactly what he hears or reads, to be capable of expressing himself differently according to the situation in which he finds himself. If he cannot do these things he will not make rapid, reliable progress nor rid his language of its errors. Exercices de style is a great aid to achieving these aims.

Using a language is not solely a matter of intelligence or even of sensitivity, but often of constant practice reinforced by close observation. Exercices de style have proved an efficient and popular means of helping our students to be more aware of the language they use and to write, not without difficulty it is true, a more authentic language, as some of the following examples should show.

Exercices de style - Exemples (1) Réactionnaire

Exercice basé sur Queneau

Naturellement l'autobus était à peu pres complet, et le receveur désagréable. L'origine de tout cela, il faut la rechercher dans la journée de huit heures et les projets de nationalisation. Et puis les Français manquent d'organisation et de sens civique: sinon, il ne serait pas nécéssaire de leur distribuer des numéros d'ordre pour prendre l'autobus - ordre est bien le mot...

et sur une version du 'Petit Poucet' par R Beauvais

Il y avait une fois, dans la forêt banlieusarde, un bûcheron sans idéal, qui avait perdu le gôut de l'effort en

raison de la chute des valeurs morales engendrée par la démission d'un pouvoir irresponsible aux ordres des syndicats et des forces du désordre.

Comme il trouvait plus facile de vivre de ses indemnités de chômage que d'exercer un travail honnête, il décide de cumuler les avantages que lui valait la mansuétude et l'Etat providence en faisant sept enfants à sa femme dans le but de bénéficier des allocations et des préstations que ces messieurs de la Sécurité Sociale octroient aux profiteurs du système avec ce que veulent bien vous laisser les rois nègres. Et tout cela, comme de bien entendu, aux dépens du contribuable... (Extrait du livre de R Beauvais (1975) 'Le français kiskose', Fayard.)

Exercice de l'étudiant

L'autre soir je prenais un peu l'air dans le parc de mon château, comme le fait tout citoyen honnête de temps en temps. (Ma femme s'était déjà couchée avec une migraine, qui avait été provoquée sans doute par ce fatras d'idées loufoques qu'on permet maintenant aux gauchos de disseminer sur les chaînes nationales de la télévision française). Figurez-vous mon étonnement et ma fureur lorsque j'ai vu, dans mon parc privé, une femme que se promenait sans souci, en violation flagrante du droit de propriété! Pourquoi imaginait-elle que j'avais fait bâtir une muraille autour de ma propriété et fait ériger des panneaux interdisant l'entrée? Ce n'était certainement pas pour laisser entrer la racaille dont cette femme insolente représentait un excellent exemple - cette canaille denuée de tout sens de valeurs morales qui n'attend qu'un moment de négligence de la part des citoyens honnêtes pour se laisser aller dans une orgie de destruction sur la propriété d'autrui. Tremblant de rage, je surveillais l'impertinente qui, non contente de ce délit outrageant, commençait à emplir ses poches de mes châtaignes! On voit bien en observant cette sorte de conduite que les amendes qu'on impose pour vol sont tout à fait ridicules: elles ne font qu'encourager les éléments anti-sociaux à se livrer au crime. Mais j'ai reçu encore un choc - cette femme n'était pas seule! Son complice était assurément le plus malin petit avorton que j'aie jamais vu - un de ces voyous qui ne peuvent s'empêcher de casser une fenêtre (à moins qu'elle n'appartienne à la maison d'un communisite, bien sûr) pour satisfier leurs besoins de destruction. Les deux anarchistes ont disparu avant que j'aie eu le temps de téléphoner à la police...

Exercices de style - Exemples (2) Prière d'insérer

(a) Jules de la Tiède Noire Cassecul: Né à Nancy en 1935, L-es-L l'université d'Oradeur-sur-Glave 1976. Ecrivain

français, enfant terrible de l'école 'Allez les Verts'. A publié 84 petites anononces (Ed Charlie-Hebdo) et un roman 'Rien à dire' en 45 volumes (Gallimard).

Les Chiens 'qu'on abat'

Un roman grisâtre et émouvant dont l'action a lieu dans une rue parisienne. Le personnage principal ('K'), un espèce d'anti-héro, se bat indéfatiguablement contre une succession d'obstacles politico-sociaux y compris un personnage particulièrement menaçant ('Matt Rack') qui répresente le spectre du militarisme déchaîné. Eventuellement 'K' arrive à tout vaincre et à découvrir par surcroît la véritable signification de l'existence terrestre, aidé par un troisième personnage symbolique ('Alphonse le Poing-Américain').

(b) Klaus Schutzmauer: Né à Constance en 1950. Romancier célèbre et professeur de philosophie à l'université de Gottingen. Sa première série populaire de romans lui a rapporté le Prix Goncourt. Il fait des recherches à ce moment en Angleterre.

Coïncidence curieuse

Klaus Schutzmauer, le génie contemporain de la littérature allemande, vient d'écrire encore un monument remarquable, touchant et irrésistible. Il excelle comme toujours à communiquer à tout lecteur, aux plus jeunes comme aux plus vieux, une atmosphère de mystère, de sensibilité et de suspens. Ce tome qui est le quatrième d'une série de chefs-d'oeuvre passionnants, retrace un jour dans la vie d'un vieillard pathétique et son chien. Il traite principalement des habitudes nocturnes de ce vieillard et démontre les attitudes du public envers cet inadapté. Dans le chapitre final l'intrigue tourne autour d'un rendez-vous curieux avec un gendarme.

(c) Les aventures d'une dame frustrée

Julie Anne Maynard (Prix National des Lettres 1971)

"Un trésor de notre langue' (Le Figaro) 'Il faut absolument le lire' (Le Monde) 'Histoire passionnante, caractères bien campés - Melle Maynard nous a fait cadeau d'un roman qui est tout à fait fascinant' François Enthousiasme (de l'Academie Française).

Dans 'Les aventures d'une dame frustrée' - le nouveau livre de la romancière qui, pendant dix ans, a captivé les coeurs des vieux comme des jeunes avec ses vingt-trois

romans à suspense. Melle Maynard suit pas à pas la vie d'une dame insolite et mystérieuse. A travers les yeux d'un témoin énigmatique, dont nous ne savons rien, même son nom, l'auteur déroule devant nos yeux une histoire extraordinaire qui est plus tragique en contenu que le célèbre 'Hamlet' de William Shakespeare. Le drame éclate avec un incident inattendu dans un Supermarché Prisunic: le protagoniste est renversé par un jeune qui est poursuit immédiatement par un personnage inconnu. Celui-ci jure à la dame d'attraper l'offenseur à tout prix. Le chapitre final traite d'une visite chez un dentiste myst.que par notre dame 'frustrée' ce qui conduit à des resultats imprévisibles... Le tout est enveloppé d'un mystère bien fascinant. 'Les aventures d'une dame frustrée' est un roman que tous ceux avec un goût pour le mystérieux doivent posséder.

Section two: New horizons in oral work

4
Interpreting as an exercise in oral fluency

A L Walker

It is my intention in this paper, to describe the interpreting course I teach at the University of Stirling, and then to explain why I think that such advanced oral-aural courses ought to have a much bigger place in university language teaching.

Firstly, the course itself. Since 1971 I have been teaching a one-year (ie two semester) option of advanced oral work to third and fourth year Honours students using the techniques of liaison or ad hoc interpreting in the Autumn semester and those of consecutive interpreting in the Spring semester. We include a small amount of simultaneous interpreting, for variety and to get the adrenalin flowing freely, but the accent is overwhelmingly on the more difficult, and more rewarding, consecutive interpreting. We are not aiming to turn out conference interpreters, nor could we, for a whole number of reasons, the most obvious of which is that not all the students who take the option have a second foreign language. Our main purpose is to use the techniques of interpreting as an advanced teaching instrument which can help the students taking it to greatly improve their spoken French (and English), speed up and intensify their powers of analysis and synthesis, make a dramatic improvement in their speed and permanence of acquisition of a mass of varied lexical material, acquire a genuine feeling for, and skill in, the art of efficient communication, and, last but not least, enhance their self-confidence and their ability to 'shoot from the hip'.

We begin in the Autumn semester, with simple liaison interpreting practice, using a series of dialogues in which French men and women talk about their jobs: a train driver, a doctor, a flight engineer, a student(1). There are two classes per week , one a 1½ hour seminar class, followed at a day or two's interval by a one hour session in the language laboratory. In the seminar class, students are given the necessary lexis orally and quickly at the start, and every effort is made to get them to dredge up

the items from their passive lexical stock. During this first semester they never see any written text at any stage; the work is entirely oral-aural and the dialogues are at normal speaking speed. The only written material consists of the varied glossaries the students begin to build up. Then a tutor simply reads or 'acts' each piece of dialogue, the students take notes and have to interpret 'à tour de role'. The questions are put in English and the answers are, of course, in French.

The dialogues are put on tape with the aid of the French assistants, leaving carefully measured gaps for the student's interpretation of each 'prise de parole'(2), and the group spends another hour in the language laboratory, each doing the whole dialogue perhaps twice. The language laboratory is ideal for this sort of work, though it is a form of consecutive interpreting. Students can practise intensively, in stimulating contrast to the team work of the seminar group. It is, in fact, individualized study, enabling the lecturer to give the students individual attention. This method is also very economical in the use of staff; the tutor can handle both the seminar and the laboratory session on his own. The only time a second staff member is needed is when the dialogues are being recorded. The last ten or fifteen minutes of the laboratory hour are used to stimulate the students further by, for example, doing part of the dialogue 'à l'envers' from the console, ie inverting the French and English sections, or using the material of the dialogue, with minimal stylistic changes, for a straight talk either in French or English, which students can interpret simultaneously.

Throughout all this early part of the course, great stress is laid on the 'primitive', basic nature of interpreting as a means of human communication. It is impressed on students that interpreting means communicating ideas from one culture to another, during which transition they can, of course suffer a sea change. At a conference in Ceylon, for example, 'coals to Newcastle' becomes 'des cocos à Colombo'. So that while there is an objective correlative which must be accurately rendered, interpreting is also a very personal thing. There can be no such thing as a 'fair copy'. The student must develop his personal style, he must 'abonder dans son propre sens'. Above all, the tutor insists all the time that interpreting means interpreting ideas in their correct logical relationship to each other. Hence the importance of link words and the art of conference note-taking, to which I devote a couple of lectures.

The next stage, usually started in the second half of the Autumn semester (12 teaching weeks in practice) is the introduction of impromptu dialogues with a French speaker,

done either in a seminar session or in the laboratory. A scenario can be prepared beforehand, though experience has shown that over-careful preparation of the dialogue can lead to wooden exchanges. The students are now ready (end of Autumn semester) to tackle prepared dialogues of a high level of difficulty, such as Jacques Chancel's Radioscopie.

At the beginning of the second semester, we start on consecutive interpreting, using speeches in English and French from a variety of sources, from Giscard d'Estaing's talks 'au coin du feu' or EEC material, to disarmament or trades union conferences. The aim is to get students interpreting into English and French, with a certain amount of style, passages of 3 or 4 minutes in length. At first, work is done in seminar sessions, and the language laboratory as before, but in the later stages it is all done in the language laboratory, enabling each student to get much more practice and individual coaching.

The students have moved to a new dimension of difficulty. They are now dealing with subjects which demand a wide range of general knowledge - politics, international relations, social and economic problems and the accompanying vocabulary and clichés. Moreover, consecutive interpreting makes great demands on the students' powers of concentration and their memory. They have to develop not only an instinctive feeling for the right note to strike, but also the mental 'dédoublement' which consists of listening a sentence ahead while taking notes, and scanning the notes ahead while actually interpreting. They are, of course, expected to practise in their own time, with tapes - and sometimes a text - provided for the purpose. Practice classes go on right up to the examinations, which take the form of interpreting consecutively onto tape, in the language laboratory, short (15 minutes) speeches in French and English.

Having described the course, I should now like to explain why it seems to me that advanced oral work of this kind is an almost ideal complement to the other parts of an Honours student's course. It provides an excellent training in high-speed cerebration, bringing the faculties of analysis and synthesis into play, and in rapid comprehension in depth of spoken French, dealing frequently with difficult subjects. It ties in perfectly with written translation work and trains students to go for essential meaning and avoid word for word transcription. It demands the organised practice, hard work and intellectual rigour which John Weightman(3) has claimed that university language students often lack. It forces us to accept that the really competent speaking of the language is not, as some people still tend to believe, even

at this stage, a vulgar and practical accomplishment beneath the dignity of academic study, but a way of imprinting the psychological-cum-physiological truth of the foreign culture on the sensibility of the student. In interpreting, the students have to work as a team, learning from each other's strong points and weaknesses, and from the constant comparison with an actively participating native speaker. The endemic grammar mistake is ruthlessly exposed in public, time and time again until it is eliminated. The use of link words in the logical development of an argument and the use of narrative, expository and other styles of discourse are rehearsed constantly. Above all, the student since he has to participate, begins to see the point of the various skills in which he has been coached and feels them meshing more and more easily to produce a continually improving interpretation. This constant improvement, as with music lessons and practice, is highly motivating.

The presence of the real situation concentrates the mind wonderfully, and interpreting is just about as near as one can get in a classroom. The teaching method is contextual and situational by its very nature, the dialogues and speeches are about something comtemporary and relevant in a wide range of areas, which adds interest and again improves motivation. Interpreting is communication in the highest degree; it provides the 'rich linguistic environment' which Chomsky says is the basic requirement for language learning. It is a live, creative open-ended process, containing a large element of indivualised instruction which helps the student to develop his or her own style. Most important, the students are concentrating not on grammatical rules, nor even on language, but on communicating ideas.

They forget language to the point where they sometimes begin to 'interpret' à 'prise de parole' in the language in which it was pronounced (until the group begins to fall about!); something that happens to all interpreters at some time or other. Through interpreting, the students are indeed learning to establish a 'new network of conceptual relations'(4) in the foreign language.

Finally, there are wider reasons for insisting on the primacy of speech. D Girard's claim that 'commençer par l'oral c'est suivre l'ordre naturel, historique et génétique'(5), seems to be backed up by the extensive research on language acquisition and foreign language learning aptitudes, on communicative competence and the functional approach.(6) There seems to be general agreement among scholars as widely different as Noam Chomsky and Wilga Rivers, George Steiner and John Weightman, David Wilkins and Leon Jakobovits, Jacques

Monod and H H Stern, to name but a few, that speech made man, that it is through speech that human beings internalise a grammar, and that communicative competence is of a fundamental importance in language learning.

Of course, there is nothing new in all this. Claude de Sainlien's French textbook,(7) advocating the use of everyday dialogues, spoken aloud with appropriate gesture, went through nineteen editions between 1576 and 1639; I can see my colleagues on the 'Francais en faculté' team drooling at the thought! As usual the French have an aphorism for it: 'Il n'y a que le provisoire qui dure'.

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5
Group simulation exercises in advanced language teaching

C Evans

What seems to be happening in modern language departments, particularly in universities, is a process of polarization.

Traditional activities - prose translation, unseen, formal essay, or dissertation - continue to be taught to those following traditional, mainly literary, degree courses by staff committed to these activities.

At the same time a different kind of language teaching, based on quite different premises, is becoming common. This teaching is done in a few institutions during the first year of traditional degree courses, on the assumption, perhaps, that this year is sufficiently far away from the Final examination (prose, unseen, essay) and sufficiently lowly for a certain amount of experimentation to be acceptable. (This was the conclusion after a survey I did eight years ago (THES 29.12.72 and 21.9.73) and so circumstances may have changed since). This kind of teaching is not usually available to modern language students in subsequent years.

This does not mean that modern language departments do not teach advanced students in non-traditional ways. Many do, but the students they teach are from other departments or faculties.

The modern language departments are ready, for various reasons, to teach these students and have realised that their own traditional exercises, even where the content is modified, are not entirely suitable.

A typical case, I think is the French department in Cardiff. A new interdisciplinary degree has been created, the BSc (Econ) in European community studies (UCCA Code 8800). It combines an important language component with the study of the economics of the common market, European law, etc. It seems to be extremely attractive to sixth-formers, particularly to those who are good at languages but not particularly interested in literary studies.

It was clear that a new approach to language teaching was needed for this degree scheme and a group set about

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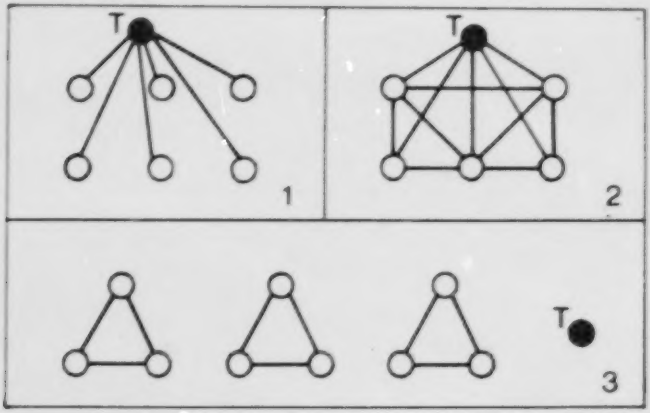
producing a comprehensive analysis of functions, written and spoken, and eventually, courses based on this analysis.

The exercises I demonstrated at the conference were part of the oral/aural course. This course isolates discrete skills and attempts to provide practice at each of these before ultimately moving on to situations where many discrete skills have to be used at once (as in a discussion or formal meeting). An analogy could be drawn with the process of improving one's tennis: one works on one's backhand, one's service, one's volley, but one does not play matches all the time. The course is not concerned with content, except in so far as content must be motivating. It is concerned predominantly with skills, functions and process. Its other characteristic is that the tutor is not always central. He or she does not usually operate as in diagram 1, but as shown in diagram 2, or even diagram 3.



The exercises I offered the conference, as an example, had participant volunteers working as in diagram 3. The discrete skill was information sharing. The situation was contrived so that one group member's withholding information or giving wrong information prevented the group performing the task. Other skills involved were questioning, and giving and getting clarification.

In the brief discussion session, observers commented that the group members talked a lot and that there was a lot of energy. On the negative side, it was pointed out that they did not always speak in complete sentences, interrupted one another and used non-verbal means such as gestures to help them in communication.

The situation in Cardiff now is that there is a range of language teaching of this active, practical type, both written and spoken. It is, however, mainly offered to students outside the department. The question for us, and also I think for other university departments in similar situations, is whether this kind of polarization - traditional exercises for our 'own' students and innovative, functional ones for others - will become a permanent feature; or whether there will be a move towards recognising that students studying for a conventional modern languages degree have the same need for a practical, functional approach as students from other departments and faculties.

EXAMPLE OF INFORMATION SHARING

Combien gagne le chef?

This exercise ideally requires six students, not more, not less. If there are less, it is just possible to give more than one item to one person. If more, the others should observe. Each member is given a document. This document contains common information and specific information. The instruction is: by pooling the information discover how much the boss earns. The point of this exercise is that there is one solution, but the solution can only be reached by everyone pooling their private information. A silent group member will prevent the group finding a solution. Ignoring a piece of relevant information will also block the group.

Materials: Six documents(1). Board and Markers.
Skills: Information sharing. Questioning. Collating oral information in writing.
Language: Figures. Comparatives.

Sample document

Poste 5 (informations que vous êtes seul(e) à détenir)
- Vous avez appris non sans étonnement qu'Odile, la secrétaire du directeur, gagne 600 francs de plus que Norbert, le vieil employé modèle attaché aux écritures.
- Le comble est qu'Ursula, la secrétaire trilingue, gagne, elle-même, 1200 francs de moins que Thomas, le jeune adjoint du chef de service.

(1) J-P Gruere et P Stern, 33 fiches d'analyse des relations de groupe, Les Editions d'Organisation, Paris.

6
University of London BA Hons Additional Optional Paper: Proficiency in French Language

P. Sewell

This examination was born in 1977 out of a desire to encourage diversification of language teaching and testing within the framework of the BA Course. The moving force behind it was Dr Michel Blanc, of Birkbeck College. Over a period of some years he and hs colleagues drew up a number of documents describing the aims of the paper. They felt that the examination should not only evaluate proficiency in the language as exhibited in the four skills of listening, speaking, reading and writing, but also the ability to use the language appropriately in a variety of situations, registers and areas of discourse. Candidates might be expected to perform in the following types of tasks:

Listening:	Answering questions on a oral text Summarising an oral text Responding in some defined way to an oral text Transcription of an oral text
Speaking:	Oral summary Oral exposé Role play Discussion with a panel of examiners
Reading:	Answering questions on a text Summarising a text Responding in some defined way to an oral text Comparing texts of a similar nature
Writing:	Responding in a defined way to an oral or written stimulus (a letter, a map, a table of figures, a speech, a request) Producing an appropriate text in response to a short written stimulus (a type of written role-play) Summary work and the comparison of texts

A number of principles underlie the form of the examination:

(1) The language, presented to candidates and produced by them should be the modern language, not necessarily literary, but including the spoken language. (In practice this implies extensive use of material from the press, live interviews and other sources, and a considerable use of simulated situations.)

(2) Everything in the paper should be in the target language, there being some direct production, some transposition, and some description. (Because of the heterogeneous public aimed at, however, it has been necessary so far to word the rubrics in English.)

(3) The emphasis is on spontaneity and self-expression as opposed to the more usual activity of subordinating the self to what others have said or written. Candidates are encouraged to find a French 'persona', or to 'be themselves in French', although the two are not synonymous, and a conflict does arise here.

(4) Candidates should aim at authenticity, ie at producing French recognised as authentic by a native speaker. (This implies awareness of the link between language and the purpose or situation for which it is produced.)

The composition and weighting of the paper is as follows:

Part 1 In laboratory (1½ hours)

		Time allowed	Marks
Summary	(an oral text 5 mins. in length to be summarised on paper in French)	40 mins.	30
Transcription	(an oral text 1 min. in length to be transcribed exactly)	25 mins.	25
A vous la parole	(2 situations to be chosen, 2 mins. of speech to be recorded)	25 mins.	45
			100

Part II (3 hours)

		Time suggested	Marks
Comparison of 2 newspaper articles		60 mins.	35
Transposition	(227 words of unedited speech to be re-written as an article of approx. 150 words.)	40 mins.	20
A vous d'écrire	(1 situation to be chosen, a minimum of 350 words to be written)	80 mins.	45
			100

NOTES

(1) Further details about the paper are given in articles by P Sewell in Le Français dans le Monde no. 140, Oct. 1978 and Audio-Visual Language Journal XVI, 3, Winter 1978.

(2) Sources of recorded material
The quality of the recording is of prime importance. Possible sources include:
(a) The radio
(b) The Orléans, Tours and Clermont-Ferrand corpuses, though the quality is extremely patchy.
(c) Les dossiers du BELC
(d) Recordings used in past Proficiency examinations. No guarantee regarding quality, but they have proved usable in laboratory conditions. (Send a blank C90 cassette with stamps for return postage and a note of your name and address to Mr R Kennedy, Department of Applied linguistics, Birkbeck College, 43 Gordon Square, London WC1.)
(e) A corpus of material recorded in the studio in July 1979. 16 volunteer French teachers (of English) in France talk singly or in small groups about subjects that concern them.
Information from:
The Administrative Secretary,
University of London Audio-visual Centre,
11 Bedford Square,
London WC1B 3RA.

Section three: Course materials for degree work

7
"Le français en faculté: a revised version

G Hare

In the early 1970s, the need to adapt to a new clientele (a broader band of university entrant who has not always received the formal, grammatical grounding of his or her predecessors and who is relatively more skilled in 'oral' than 'literary' registers), prompted a number of colleagues in French departments of Scottish universities to make a joint review of their own methods and syllabuses. So the Scottish Universities French Language Research Project (SUFLRP for short) was born in 1973. Some fourteen linguists(1) have been working as a team for the past six years, four being principally concerned with audio materials and ten with a printed course, the backbone of a new teaching programme in first-year French courses at Scottish universities.(2)

In order to discover in some detail the areas of French grammar that had been covered at school by the average entrant to Scottish University French courses and the extent to which those grammatical structures had been partially or fully covered, or were known passively or actively, two complementary studies were undertaken:

(a) An errors survey of basic areas of deficiency in grammatical structures among first year university students at different Scottish universities.

(b) A survey of reactions of twenty-five principal teachers of French in Scottish schools to the 'Unofficial (now Official) Grammar Syllabus for the Ordinary, Higher and Sixth Year Studies levels', as devised by the unofficial Schools-Universities French Liaison Committee.

The results of these two surveys (with due regard to their approximate nature) served as a point of reference in planning and writing the grammar side of the course book. They showed up university entrants' deficiencies both in passive and active knowledge of areas of French grammar and confirmed our belief that universities can no longer assume that the teaching of grammar has no part in their language courses. This is axiomatic in the SUFLRP

course and we wanted to teach grammar in a less random way than is usually the case in traditional prose-translation practices.(3)

In the interests of promoting further inter-university collaboration in language teaching research, it is worth looking at the process of transferring the original idea into the course book. For three years the working party held regular monthly meetings (usually on Saturdays) to study students' needs and possible teaching strategies. Eventually a teaching method and format were agreed on and along those lines several teaching units or modules were written, criticised and re-written, until a preliminary course book was produced and copied and pilot-tested in most of the Scottish universitites in 1976-77. On the basis of feedback from student learners and lecturers, the course was further revised, pilot-tested again, and again revised, before the final version went to the printers. The most stimulating aspect (for me) was the cross-fertilization of ideas generated by contact with colleagues from other universities and I look on the whole process as a kind of in-service training. More forcibly than ever it came home to us, many of us originally 'literati', that language teaching research and the writing of course materials can only be done properly at the same cost in time and effort, imagination, and attention to detail that we take for granted in our scholarly literary research.

It is time I said something however about the finished article. To quote from the Introduction to the course book:

> 'We have sought to combine an inductive text-based approach with a deductive, grammar-based one. To this end we have selected twelve lexical or stylistic areas (either aspects of contemporary French life or particular varieties of the French language), and wedded them (we hope blissfully) to the twelve areas of grammar where from our two surveys we found first year Scottish university students to be in need of guidance. The result is twelve units (or 'modules') each containing two texts with accompanying exercises, plus twelve grammar sections offering a formal description (in English) of a problem area'.(4)

The book offers a bank of materials, which leaves individual users considerable freedom of choice in their selection, ordering and dosage of the teaching materials. We are not imposing a strict linear progression on the user, and experience has shown that there is more material than will normally be used in a single academic year's classes at a rate of one and probably even two hours a week. However, as I shall explain, within each module, the components are more tightly structured.

THE TEXTS AND EXERCISES

A word first about the choice of texts - obviously of first importance and yet dependent on personal preferences. The criteria we used in their choice were: their intrinsic interest and accessibility to students at this level; their lexical and grammatical appropriateness for the module in question; their stylistic variety; their suitablity for introducing the student to aspects of French society and culture. The texts belong mainly to the latter half of the present century, ranging from extracts from modern classics (Aragon, C Etcherelli), through popular writers (Simenon, Frison-Roche), well- known commentators (F Nourissier, J-F Revel) or journal extracts, to a political tract and some authentic formal (ie official) and informal letters. The examples of 'literary' French, apart from their obvious intrinsic merits, are all the more necessary because of the progressive exclusion of this variety of language from school syllabuses.

The fundamental aim of the exercises is to bring students to teach themselves French by analysis, imitation and adaptation of the French they read and hear, the emphasis being on work done by the students. The students go from comprehension and close linguistic study of a text to the production, first, of controlled individual sentences, and then of freer, sustained passages of French. We have thus divided up the exercises following the texts into a three phase pattern, more familiar perhaps at earlier stages of language acquisition.

(1) Préparation du texte: Everything contained in this section is designed to be done by the students before the unit is used as the basis for a language class. The exercises take the students through the steps necessary to find out what a text means and how various aspects of its language work. Part 1 is in the form of explicit notes, the rest is in form of exercises to prompt the students to look up new words or usages in appropriate dictionaries or reference books. This process may appear laborious, but we feel that work with reference books will give the learners a fuller and more lasting understanding of the new words and phrases encountered, as well as instilling good learning habits.

(2) The exercices de renforcement are designed to get the students to re-use, at the level of individual sentences, words and structures drawn to their attention in the Préparation exercises. They provide a basis for some class-work, as opposed to being the major written work of the week and are

generally French-to-French exercises, eg finding cognates or composing sentences to illustrate meaning.

(3) Exploitation du texte: These exercises are designed to stimulate freer re-use of the linguistic material encountered in the text - this time by producing sustained passages of French, oral and written. We recommend a high level of student participation and oral work in the classes in this connection. While some traditional types of exercise are included for those teachers and students who prefer them, we have concentrated on contextualised exercises, (for instance: recounting the elements of the text from the point of view of one of the characters to a third party or improvising dialogues closely connected with the matter of participants).

On the written side we have concentrated on free composition (some freer than others): one type we call 'rédaction dirigée',which includes a plan for the student to follow. This enables both student and marker to concentrate more on the language than on the content of the essay. The essay-class is consequently easier to organise for the teacher. A drawback is that it could be thought to inhibit the student's creativity.

Another type of 'rédaction' could be seen as a 'disguised resumé': this exercise is often in the form of a letter or a diary entry, a report or a mémoire, involving role-playing again. The composition is again contextualised: it is to be a piece written for a specific purpose in specific circumstances for specified readers. It is not a verbal exercise in the void. The act of writing is seen therefore as an act of communication - albeit within simulated circumstances.

Even where the 'rédaction' looks more like a traditional essay topic, it is hoped to avoid the formal 'exercice de style' by inviting the students to offer a personal view on a topic, again therefore, to communicate, to express themselves, in short to use language meaningfully.

I have not yet mentioned the prose translation exercises, regarded as testing, as much as learning, devices. Most of them are specially confected, designed to practice words and structures already encountered in the text and in preceding exercises. The students are therefore being encouraged to take the authentic language they read as the criterion for their own usage. Prose has not been rejected then, but has a new purpose, where the student, to quote Professor Samuel Taylor, 'no longer functions at the frontiers of his own incompetence'.

Having said that, I do not want to give the impression

of putting forward this course book as the new French language teaching Bible, a university level Whitmarsh! I even feel that the process of producing and revising our own materials for specific groups of students has been as important as the end-product, the book. We hope it may be used by other colleagues, but it would be perhaps even more gratifying if it stimulated other collaborative ventures in the production of language teaching materials.

NOTES

(1) Authors of written course: Robin Adamson (Dundee), Marie-Thérèse Coutin (Institut Francais), Geoffrey E Hare (Bradford, formerly Aberdeen), Margaret Lang (Heriot Watt), Anthony Lodge (Aberdeen), Ian Mason (Heriot Watt), Samuel S B Taylor (St Andrews), Richard Wakely (Edinburgh), Andrew L Walker (Stirling). For the last two years of the project they were joined by Jim Coleman (Glasgow). Authors of the audio course: John Devereux (St Andrews), Brian Farrington (Aberdeen), Catherine Richardson (formerly Aberdeen), with contributions from Bill Craw (Glasgow).

(2) The language laboratory materials are quite separate from the printed course, but both are published by Hodder and Stoughton under the title Le français en faculté: cours de base, 1980.

(3) It is clearly beyond the scope of the course book to provide a reference grammar of French - others are already available. The aim is to explain and illustrate clearly and concisely the main points which cause trouble for English-speaking learners of French at first-year university level. The grammar may be worked on in class, but alternatively the key to the exercises and the glossary of grammatical terms allow students to study the grammar independently.

(4) Module titles: I: Portraits de pays, II: Jeunesse et troisième âge, III: Télévision et journaux, IV: L'ouvrier et l'industrie, V: L'école en France, VI: La vie à deux, VII: L'environnement, VIII: Aspects de la littérature, IX: Sports et loisirs, X: La vie politique, XI: On se parle, XII: La lettre. Grammar Sections: I: Personal Pronouns, II: Tenses: Past and Present, III: Expression of the Passive, IV: The Subjunctive, V: The Articles, VI: Relative and Interrogative Pronouns, VII: Word Order, VIII: The Future and Conditional Tenses, IX: The Infinitive, X: Emphasis, XI: Prepositions, XII: Comparison.

8
An integrated course in oral and written French

C Sanders

In contradiction to the widely held assumption that the aim of advanced language teaching is 'native speaker competence', the range of language learning activities used in most courses in no way reflects the rich and varied experience native speakers have of their mother-tongue. The traditional weekly formula of prose/translation + essay + conversation has frequently been replaced by a routine that is almost as narrow and predictable, such as reading comprehension/text summary + laboratory drills: the old 'French for literary purposes' has given way to a 'French for academic purposes', in which the real range of language needs of the advanced learner are as neglected as ever before.

Arguably, the main need for degree students is to manipulate the academic and, more generally, the formal registers of L2, but it is not the only need. Students must of course be able to produce the appropriate language for an essay, or for a seminar paper, on an aspect of the society or culture of the country whose language they are studying; but they must also be equipped to discuss that topic in the café after the seminar, and to grasp the irony, the understatements or the jokes that the discussion may include. If they are to survive as members, albeit temporary, of the foreign culture, they must be able to gauge the intentions and opinions of those with whom they interact socially, as well as comunicating their own ideas emotions and values.

There has always been controversy over the extent to which students should be trained in anything other than a formal academic register. In fact, there are at least two reasons why there should be no uneasy equivocation about the place in the degree course of 'non-academic' registers. The first is that the complete perspective is essential to students of French literature or society. To be intelligent observers of contemporary France they need to be aware, for instance, of the different effects of 'français populaire' as used in a speech by Georges Marchais or by a

journalist of the Nouvel Observateur; to read contemporary French authors, they need to appreciate the puns, the pastiches and the 'intertextualité' which are the very fabric of much current writing. Secondly, it must be appreciated that it is the student's language-learning experience which will colour his or her willingness and ability to reflect on language. We should aim to produce graduates who have not only the fluency that can be acquired during a few months of grape-picking, but also an insight into the workings of the particular foreign language and of language in general. Many institutions have come to recognise, in this respect, the value of a theoretical course in French Linguistics, but fewer acknowledge that this insight also comes from the critical reflexivity produced in the learner who is exposed to a wide range of varied but interrelated uses of the foreign language.

However and despite the work of sociolinguists on language variation and despite the lip-service paid within language teaching to the concept of register, few advanced courses teach the student how to recognise and produce a wide range of registers in French. One time-consuming solution to this deficiency is for the teacher to collect and adapt for classroom use a large number of varied texts, and another is for him to dip into a number of courses, such as Les Orléanais ont la parole (Longman, 1976), with its imaginative exploitation of the spoken language. The disadvantage of this, however, is that the student may be confronted with an apparently arbitrary string of unrelated texts. In some cases the natural consequence of the discovery that advanced language learning does not mean exclusively prose and translation, is to provide a 'pot-pourri' of different exercises. Variety is obviously good for interest and motivation; in comparison with some sixth form courses, the first year of degree work must seem dull indeed! However, there are two provisos here - firstly, not all texts lend themselves indifferently to summary, paraphrase or translation work, and, secondly, the successful execution of these diverse exercises is dependent on different initial training for each of them, summaries for example, requiring different strategies from paraphrases. The following is a brief account of a set of materials which attempt to meet these criticisms, and to provide a rich variety of language experience and use. It is most convenient to describe them in six broad, interrelated categories.

(1) WRITTEN EXERCISES IN A FORMAL REGISTER

These are exercises based on written texts of a 'formal' register, and include summarising and paraphrasing, both

of which involve training in identifying key concepts and phrases, note-taking, syntactic manipulation, the presentation of a logically sequenced argument, and the appropriate re-use of contextualised syntactic and lexical items from an authentic second language text. Whereas summarising focuses on conciseness, paraphrase encourages reactivation of previously learnt items and experimentation with the conventions of extended writing in French(1). The attendant danger of the student's using an 'avoidance' strategy(2) and producing a paraphrase in unsophisticated French, can itself be avoided by the inclusion of comprehension questions or instructions to incorporate specific points from the text. As well as written production, reading comprehension is also involved in these exercises. The aim is to teach strategies for faster reading and active assimilation of new items by progressively increasing the difficulty and length of the passages.

Sample exercises

Reduction and expansion exercises to prepare students for summarising:

(a) Comment dire beaucoup de choses en peu de mots
Telegram exercises involving reduction of lengthy messages to telegraphic style. Expansions and various explanations of telegrams, 'petites annonces' and ambiguous abbreviations, etc. Exercises in which reports and articles summarised by half the class are 'reflated' by the other half.

(b) Comment dire peu de choses en beaucoup de mots
The group takes a well-padded text, and, having analysed instances of repetition and circumlocution, isolates the key points to see how concisely they can be expressed. For example, General de Gaulle's 1964 press conference on the role of the President of the Fifth Republic ('Tout d'abord, parce que la France est ce qu'elle est.....') can be successfully reduced to one slogan.

(2) LISTENING COMPREHENSION

Listening comprehension ability of first-year students is generally weaker than than their reading ability(3) Given the academic and professional usefulness of listening comprehension as well as current suggestions of transfer, from listening comprehension to other skills(4), it should be given prominence in a degree-level course. Recorded

texts are here graded for difficulty, with aids (re-play, skeleton outlines of key phrases and new words, etc) being progressively reduced. Follow-up takes the form either of oral comprehension and summary, or written work as exemplified in paragraph 1. Writing practice and listening comprehension are both reinforced by exercises in advanced syntax and lexical work.

(3) ADVANCED SYNTAX

On the basis of errors made by first-year undergraduates, nine broad areas of advanced grammar were selected for explanations and exercises designed for both class work and laboratory (the latter mixing structure drills with more 'communicative' exercises). Illustrations are taken from texts used in other sections of the course and there is frequent cross-referencing. Two features are:

(a) In order to cater for various levels, explanations and exercises are marked with one or two asterisks, the student who needs remedial work doing exercises marked (*) before proceeding to exercises marked (**).
(b) In analysing student errors it was found that otherwise well-written passages of French were marred by a certain number of small but recurring errors. These, which are only mentioned 'en passant' in most grammars, are given special attention. Confusion between 'd'autres' and 'des autres', for example, or 'il s'agit de ...' used personally.

(4) ADVANCED LEXICAL WORK

This covers three broad areas:

(a) Word-formation
After initial sessions on dictionary use, the mechanisms of suffixation and derivation are explored (préfixes de la négation, formation de verbes à base d'adjectives, etc).

(b) Vocabulary of logical discourse
Exercises on 'mots-charnières', on locutions needed in presenting contrasting points of view, and on 'lacunes' and mistakes of post A-level students, eg 'd'une part/pour ma part'.

(c) Connotations and nuances
A few examples will serve to illustrate what is meant here:
(1) Degrees of intensity: Students are asked to do a

sort of semantic differential test, placing words in order of rank or finding the nearest expressions in a graded list.

As an example, I use three pictures of a Brétecher cartoon, which shows a man and a woman in a restaurant. The man becomes progressively more expansive:

Picture 1: Tu sais, je m'aperçois que tu ne n'es pas indifférente ...
Picture 2: Je suis content de te connaître, je dirais meme que tu m'es devenue nécessaire ...
Picture 3: Je crois que j'ai vraiment beaucoup d'affection pour toi ...

Students are asked to provide the next three captions and to imagine the ending, before a similar exercise is done with other examples.

(2) Synonymy: Students explore the different connotations of words claimed to be synonymous by dictionaries. This has an obvious application to paraphrase.

(3) Polysemy: Students are asked to endow the same expression with a number of different meanings: for example, they are asked to say a number of phrases eg 'Je n'ai rien à ajouter./Ce n'est pas possible./Et encore.' in a variety of ways, eg avec la plus grande politesse/méfiance/insistence/ironie. The other members of the group then insert the phrases in an appropriate context. Alternatively students may be given an expression and asked to use it once with positive and once with negative connotations. For example, given the phrase, 'un village isolé', one student may simulate a son speaking to his mother, 'Non, non, je suis décidé, je m'en vais - c'est fou ce qu' on s'ennuie dans ce village isolé', etc, and another a Parisian lady saying goodbye to a friend, 'Oui, nous sommes ravis de partir - juste ce qu'il nous faut, du calme, du repos, la nature, les aliments biologiques', etc.

(5) REGISTER

Starting with a basic distinction between spoken and written French, which is revision for some students (but

news to many!), exercises move from simple sentence- level transformations and recognition of different registers, to longer texts in which, typically, the same event may be recounted from varying points of view. See the sample texts Déjeuner du matin at the end of this article.

The starting-point is a wide variety of source material: 'faits divers', different newspapers, a variety of oral styles, etc, to compensate for the relative stylistic uniformity of texts used for written practice. However, students are naturally required to recognise a greater variety of registers than they can produce.

Example: Distribution of a highly visual 'Amis de la terre' tract, which uses colloquial word-play in an attempt to canvass support for a demonstration in favour of 'pistes cyclables'. 'Pour avoir pignons sur rue ... une seule solution, la vélorution/La Minus de Vélo (selle que j'aime) nous déclare: le vélo quel pied', etc. After a 'déchiffrage' of the humour and spoken language and any discussion of 'pistes cyclables', 'les écos', and so on which arises, students are asked to write a short report of the 'manif' for a serious newspaper.

(6) ORAL PRACTICE

One set of examples will show how these exercises, designed to increase fluency, go from highly structured to unstructured oral work.

Stage 1: The student hears a recorded dialogue (play extract) and is then asked to read one part.
Stage 2: The student participates in conversation by filling out skeleton cues(5).
Stage 3: Recorded conversation/discussion in which students can monitor their own freely invented reply.
Stage 4: Improvisations in class, re-using situations and vocabulary of earlier exercises, require learner not only to invent his part, but also to react on the spur of the moment to the unscripted words of others.

To sum up, these materials are an attempt to meet the needs of first-year undergraduates and to remedy the deficiencies of existing courses. While keeping the stress on the more formal registers, a wide variety of other registers is introduced, and while plenty of practice is given in written work, attention is paid to generally underrepresented elements, such as listening comprehension. There is an equal overall stress on oral and written work, and most units involve both of these. Both for linguistic

and pedagogic reasons, the narrow routine of the repeated weekly exercise is avoided(6). Students are asked to perform a variety of language activities and to move from one register to another, as they do in the mother-tongue, although the interrelatedness of these activities is demonstrated. In a period of transition, there is a need to make provision for varying standards in certain aspects of language learning. Finally, the aim at this level is to stimulate local production of materials, although those described above provide a ready-made course when it is needed.

DEJEUNER DU MATIN
Jacques Prévert

Il a mis le café
Dans la tasse
Il a mis le lait
Dans la tasse de café
Il a mis le sucre
Dans le café au lait
Avec la petite cuiller
Il a tourné
Il a bu le café au lait
Et il a reposé la tasse
Sans me parler
Il a allumé
Une cigarette
Il a fait des ronds
Avec la fumée
Il a mis les cendres
Dans le cendrier
Sans me parler
Dans me regarder
Il s'est levé
Il a mis
Son chapeau sur la tête
Il a mis
Son manteau de pluie
Parce qu'il pleuvait
Et il est parti
Sous le pluie
Sans une parole
Sans me regarder
Et moi j'ai pris
Ma tête dans ma main
Et j'ai pleuré

DEJEUNER DU MATIN
Variation 1

- 629-75-97 Allô ?

- Bonjour, Aline. C'est moi, Sylvie ...

C'est que ça marche toujours mal entre Georges et moi, et je commence à en avoir marre. La semaine dernière - je te l'avais dit, je crois ? - il est rentré tard tous les jours. Eh bien, ça recommence ... Hier je l'ai attendu jusqu'à minuit, avant d'aller me coucher. Il a dû rentrer vers une heure. Ce matin, à la cuisine, j'attendais une explication, un 'bonjour', n'importe quoi enfin.... Mais rien du tout. Il s'est assis à la table, il s'est versé du café, il a pris du sucre et du lait - tout ça

sans me dire un mot. Il savait que je le regardais, que j'attendais qu'il me dise quelque chose, mais il l'a fait exprès pour m'enerver. Un silence comme ça, ça me tape sur les nerfs.... Et puis, le comble de tout, c'est qu'il a allumé une cigarette, et il sait que ça me rend malade, surtout si tôt le matin. Enfin, Monsieur a pris son temps - il a terminé sa cigarette, et il s'est habillé pour sortir - il pleuvait beaucoup vers huit heures - je ne sais pas si tu as remarqué ? - Tu sais, il est parti en claquant la porte, sans me m'embrasser, sans me regarder, et moi, je te jure, j'ai pleuré.... je n'en pouvais plus....

- Ecoute, ma pauvre Sylvie, pourquoi ne viens-tu pas manger à midi ? On pourra discuter....

- Tiens,tu es gentille. J'ai un rendez-vous en ville à onze heures et je passerai chez toi vers midi.

- A tout à l'heure, et bon courage!

- Merci, à tout à l'heure.

Variation 2

On frappe a la porte ...

Conseiller: Entrez! Bonjour, Madame. Asseyez-vous, Madame. - Madame -?

Sylvie: Madame Rigaud.

C: Très bien. Et qu'est-ce qui vous amène, Mme Rigaud ?

S: Eu, c'est mon mari.... C'est-à-dire, c'est mon mariage....

C: Oui, oui, je comprends. Mais expliquez-moi les problèmes qu'il y a entre votre mari et vous-même.

S: Eh bien, mon mari n'est jamais à la maison. J'ai l'impression que nous n'avons plus rien en commun. C'est à peine si on se parle....

C: Et depuis combien de temps cet état de choses existe-t-il?

S: Depuis quelques mois.... Il y a toujours

eu des accrochages, mais ça a l'air d'aller de pire en pire.

C: Et est-ce qu'un incident en particulier vous a décidé à venir nous consulter ce matin?

S: C'est que ce matin, au petit déjeuner, il s'est comporté comme si je n'existais pas. En général, nous prenons notre café ensemble, avant que mon mari ne s'en aille au bureau. Mais ce matin il n'a pas attendu que je le serve, il a versé lui-même son café. Il ne m'a même pas demandé de lui passer le lait et le sucre. J'avais tellement besoin qu'il me dise n'importe quoi - Ce silence glacial, je ne peux pas le supporter. Et ce qu'il y a de pire, c'est qu'il s'est mis à fumer, et il sait très bien que la fumée me donne mal au coeur. Je commençais vraiment à me mettre en colère. Il savait que je regardais chaque geste.... il a éteint le mégot comme si c'était moi qu'il voulait écraser... Ensuite, il a mis son manteau, il a pris son chapeau. Il ne m'a pas embrassé, avant de sortir, il ne m'a pas parlé, il ne m'a pas regardé. Cela ne peut pas durer.... je ne peux pas continuer.

C: Mais calmez-vous, Madame Rigaud. Je vois en effet que vos relations avec votre mari laissent beaucoup à désirer. Mais il ne faut pas se décourager. Tous les mariages sont récupérables ... Quant à votre petit déjeuner ce matin, je comprends très bien votre désarroi devant le silence de votre mari, mais, dites-moi, pourquoi ne l'avez-vous pas rompu vous-même ce silence ? Mettez-vous à la place de votre mari. Sans doute considérait-il votre regard comme un regard accusateur, et puisqu'il ne se sentait pas a même de se défendre, de se justifier, il s'est caché derrière un mur de silence.... Un mot de votre part, cela aurait été un signe que vous lui pardonniez, que vous étiez prête à réentamer le dialogue - Je vous conseille ce soir de.....

NOTES

(1) H Portine, Apprendre à argumenter, BELC, 1978. G. Vignaux, L'argumentation, Droz, 1976.

(2) H H Kleinman, 'The strategy of avoidance in adult second language acquisition', in W C Ritchie (ed), Second language acquisition research, Academic Press, 1978.

(3) Only a few GCE boards offer a listening comprehension test at 'O' level and fewer still at 'A' level.

(4) V A Postovsky, 'Effect of delay in oral practice at the beginning of second language learning', in Modern Language Journal, 58, 5-6, 1974, pp 229-239.

(5) Similar to exercises in BBC language courses such as Allez France but their English cues invite interference.

(6) A suggested schedule for a three hour weekly course might be:

	Week 1	Week 2	Week 3
A Class	Reading Comprehension résumés/paraphrase	Grammar 1	Reading Comprehension
B Lab	Structured oral dialogue	Listening Comprehension Résumé	Grammar tape 1
C Class	Advanced lexis	Register	'Free' oral work

Section four: Developments in self-instruction

9
Using a computer to supplement classroom instruction

R Gallery

The following is a description of an attempt to supplement French classroom instruction with drills and exercises run on the Newcastle Polytechnic Terminal Teaching System (Data General Nova Minicomputer).

The decision to explore the potential of the computer for language work came about because of the experienced need to develop suitable remedial material for incoming first year undergraduates with widely disparate levels of grammar. From the beginning the aim was to devise a framework programme which could be used by students with the briefest possible introduction to computing and which, with minor modifications, could also be used by colleagues from other language divisions (Spanish and German). Also the intention was to adopt a simple method of data entry so that colleagues with no real interest in or understanding of computers could nevertheless commit drills and exercises to the system. Inevitably this aim constitutes both the major appeal of the programme and its principal drawback.

In lay terms, all the computer does is ask the student a question, elicit an answer and compare the student answer with its own 'correct' answer and advise the student of any discrepancies and invite correction. At the end of the practice session the student is told the number of mistakes made and the time taken. Briefly the advantages of Computer Assisted Instruction (CAI) are as follows: each student is given highly individualized attention and student response is corrected immediately. Students may repeat exercises several times without feeling they are bothering the tutor or revealing their ignorance. Two sister programmes are used: students are able to practise exercises in complete privacy until they are satisfied with their performance and are then able to call up the companion programme which copies their results (listing errors, number of mistakes, and time taken) into a file examined by the tutor. In this way, students are able to achieve mastery of items at their own pace and in their own time.

The member of staff is spared the marking of tedious drills and exercises and can devote time to more useful pursuits.

The programme incorporates a number of useful features which distinguish it from some other Computer Assisted Language Instruction (CALI) programmes and these can perhaps be illustrated best by simulating a student run before briefly describing the types of materials which have lent themselves best to this approach, and student comments and recommendations for future development. It is assumed that the student has logged on to the computer and is now ready to proceed with his exercise. The language exercises are contained in files held in the permanent computer library although the programme is written in BASIC computer language in such a way as to run on a microcomputer where each exercise would be loaded as appropriate by the student.

First of all the student is asked to enter her name:

C: WHAT IS YOUR FIRST NAME?

S: SYLVIA

Hereafter the student is addressed by her first name as she works through the exercise. Student reaction to the personalized approach is varied; on balance I think it worth retaining although some students are incensed by it.

The student is then asked which exercise she wants to attempt:

C: GRAM 1

Each exercise contains its own explanation of what is required, and after this explanation is printed, the student is asked:

C: DO YOU UNDERSTAND WHAT YOU SHOULD DO? ANSWER YES OR NO?

S: YES

Should the student answer 'NO' the programme simply terminates and refers the student to the tutor for assistance. The student is also asked how she wishes to correct any errors which may occur while she is running the programme:

C: IF ANY ERRORS OCCUR IN YOUR ANSWERS WOULD YOU PREFER TO 1) RETYPE THE COMPLETE ANSWER. 2) CORRECT EACH ERROR IN TURN WORD BY WORD. ANSWER 1 OR 2?

This requires a word or two of explanation. Depending on the type of exercise being attempted, the answer to be

entered by the student may be one or two words long or a whole sentence. In the early stages of piloting it was found that many mistakes were keyboard errors and the students, in their frustration at having made a 'silly' mistake, would make additional mistakes in their haste to correct their errors. By providing the option of correcting each mistake in turn, the scope for typing errors was reduced considerably. Other students, on the other hand, were happier typing in the whole string of words. It should be noted that thus far all instructions to the student have been in English. All subsequent commands and comments are in French, unlike some programmes which mix languages indiscriminately. This is true particularly of programmes which generate random reward or reprimand statements, an option which was discontinued after negative student response. The programme now continues as follows.

C: ALORS AU TRAVAIL SYLVIA

Some simple sentences to be translated from English into French best illustrate what the programme does.

C: HE IS JOHN'S FRIEND ?

The question mark signifies that the computer is awaiting an answer. Imagine the student types in:

S: C'EST L'AMI JEAN

The computer is expecting 'C'EST L'AMI DE JEAN' and therefore prints back the following:

C: VOUS VOUS ETES TROMP(E), ESSAYEZ ENCORE UNE FOIS

C'EST L'AMI JEAN

COMPLETEZ L'EXPRESSION SYLVIA

MOT

S: DE

C: POSITION

S: 3

C: C'EST CA, SYLVIA, VOICI LA QUESTION SUIVANTE

The computer has compared the student answer with its own and has found it to be too short, hence the invitation

to complete the expression by entering one word at a time (MOT) indicating its position in the string of words (3). The computer moves on to the next sentence:

C: THE HEIGHT OF THE WALL IS TWO METRES

?

S: LA MUR HAUT METRES 2

C: VOUS VOUS ETES TROMPE(E), ESSAYEZ ENCORE UNE FOIS

LA MUR HAUT METRES 2
-- -

CORRIGEZ VOTRE PREMIERE ERREUR OU ANNULEZ

This time the computer is expecting the answer 'LE MUR EST HAUT DE DEUX METRES' and in the first instance identifies 'LA' and '2' as different, highlighting them with a - (dash) to draw the student's attention to the error. The student, who has opted to correct each error as identified by a - (dash), in sequence, now has two options: she can either substitute one word for another or delete the word altogether:

C: CORRIGEZ VOTRE PREMIERE ERREUR OU ANNULEZ

?

S: LE (The student substitutes LE for LA.)

C: CORRIGEZ VOTRE PROCHAINE ERREUR OU ANNULEZ

?

S: ANNULEZ (The student deletes 2 from the computer's memory.)

C: LE MUR HAUT METRES

COMPLETEZ L'EXPRESSION SYLVIA

MOT

S: EST

C: POSITION

S: 3

The student is now required to build up the sentence word by word, each time indicating the position of the new word, until the sentence is complete:

C: LE MUR EST HAUT METRES

COMPLETEZ L'EXPRESSION SYLVIA

MOT

S: DE

C: POSITION

S: 5

C: LE MUR EST HAUT DE METRES

COMPLETEZ L'EXPRESSION SYLVIA

MOT

S: DEUX

C: POSITION

S: 7

C: LE MUR EST HAUT DE METRES DEUX

MODIFIEZ L'ORDRE DES MOTS SYLVIA IL EST MAUVAIS, ESSAYEZ ESSAYEZ

?

S: LE MUR EST HAUT DE DEUX METRES

C: C'EST CA SYLVIA, VOICI LA QUESTION SUIVANTE

This time the computer has checked the answer for correct word order and the student is required to retype the whole sentence in the correct sequence. Where errors are made repeatedly, the system allows for the student to make two mistakes and then types:

C: VOICI LA BONNE RESPONSE SYLVIA RECOPIEZ-LA

The student cannot proceed until the correct answer is entered.

The attractive feature of the programme is the check for correct sentence length, with the invitation to complete the expression if too short, and the check for correct word order, although some criticism has been levelled at the programme for temporarily sanctioning incorrect French as the student works his way towards the correct answer. At the end of the session the computer prints:

C: VOUS AVEZ PRIS X MINUTES POUR COMPLETER CET EXERCICE

C: VOUS AVEZ FAIT Y FAUTE(S) SYLVIA REVENEZ BIENTOT

In this way the student can improve her performance either by reducing the number of mistakes or shortening her response time.

The sentence translating exercise was included principally to demonstrate the working of the programme; in practice, the most effective type of exercise has involved items for insertion or substitution or multiple choice, to reinforce the learning of new vocabulary items. These have proved not only popular with students but most effective. Simple insertion or substitution exercises have been written to accompany texts used for classroom study. In this way the student is able to check her retention of new vocabulary as she meets it or run the exercise for revision purposes. Here is an example of the exercise format:

LE SYSTEME POLITIQUE EST ATTAQUE D'UN BOUT A L'AUTRE

DE (?) DES TENDANCES ET DANS LES MILIEUX TRAVAILLISTES ON CONSTATE UNE CERTAINE (?)

The student is expected to enter the missing words: 'L'EVENTAIL' and 'GAUCHISATION'. This technique, which draws on the students' knowledge of collocates and awareness of context is especially effective. Similarly it has proved very successful in the teaching of French commercial correspondence where there is little scope for the student to offer a personal interpretation of the expression to be rendered into French.

On the whole, students seemed to enjoy using the computer, although some of them felt hindered by their lack of keyboard experience. I recently tried the programmes with a party of mixed 'O' Level and 'CSE' pupils who were undaunted by the machinery and really enjoyed a three hour session of French grammar. It may well be that this teaching strategy is better suited to a slightly younger audience which responds to the 'video game' aspect,

although Post A-level groups were attracted by the knowledge that they could pit their wits against the machine, at their leisure, until late into the evening - (Computer Unit opening hours were recently extended until 9pm most evenings.) Indeed I personally see the future of this type of material very much in the self-service or distance learning area. The attempt to integrate the use of these drills and exercises into the remedial grammar teaching included in our foundation year failed, largely because of the lack of interest by colleagues. To overcome the kind of problems encountered early on by students with no previous computing experience requires considerable commitment from the academic staff, and this was not forthcoming.

I believe, therefore, that the best use for this type of teaching-aid is the self-tuition situation, where whole teaching units rather than drills alone, can be committed to the computer, with students referred to them in a remedial manner. I am presently exploring the suitability of a small microcomputer (Commodore Pet) for this kind of work, and the first results are encouraging. Indeed the graphics available on these small systems would suggest that they offer even greater teaching potential.

Even where student response has been less favourable, I would be inclined to retain the use of the computer as part of a computer awareness programme, which I believe should figure in any higher education course today.

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(3) R Last, The Role of Computer-Assisted Learning in Modern Language Teaching, in ALLC BULLETIN, Vol 7, pp 165-171.

(4) R M Terry, Students work with MONIQUE and Learn French, in Foreign Language Annals, Vol 10, April 1977, pp 191-197.

10
Self-instructional materials in the language laboratory

B Farrington

Self-instruction being the normal way in which university students learn, the term may need some justifying, so as not to seem a mere piece of unnecessary jargon. What I intend to describe, is, in fact, the use of linear programming first all in Le français en faculté, then in a series of self-instructional pronunciation tapes, and finally in some experimental work in computer assisted learning.

In Le français en faculté audio course the variety of modes of working for which the course was designed, imposed the adoption of some form of individual learning. Language laboratory work can be very monotonous, though the monotony can be relieved by an intelligent tutor at the console. We decided that the simplest and best solution was to put this intelligent tutor on the tape itself. The tutor's voice presents the texts and exercises, explaining their purpose, discussing points of grammatical or lexical importance as they arise, pointing out difficulties, inviting the student to criticise his or her own performance, and organises the order of working, sending the student backwards and forwards along the tape.

The success of this style of loosely structured programming led me to construct a series of tapes on a similar model to give training in pronunciation. The main idea was to get over the block caused by many students' inability to hear their own mistakes on replay. This is what monitoring is of course supposed to do, but, as most people know, monitoring is random, inefficient and, in a university structure, difficult to timetable. These tapes, which are part of a course of about 21 weeks, teach the articulation of 'hard' sounds (y/u,R,etc) and give practice in articulation in running text, ie reading aloud. Various patterns of working are used, but the essential idea is that the voice on the tape talks the student through the exercises, which are not drills, inviting him or her to record, and then requiring the student to go back and listen for precisely described features, either of articulation or expression.

Individual working on a tape recorder being established practice in language laboratories, the laboratory is therefore the best place to try out other types of educational technology. I do not apologise for using this paper to describe some very tentative work being done to explore the possibilities of computer aided instruction for the study of French at an advanced level. The idea sprang from a meeting some time ago on computer aided instruction for languages, at which it seemed to me that all the mistakes made twenty years ago with language laboratories were going to be made all over again, the exciting novelty of the tech- nology blinding people to (a) the limitations of its pedagogical possibilities, and paradoxically, (b) the fact that within those limitations interesting things can all the same be done. It seemed therefore important to establish the point straightaway that it is software, in this case content, ie bits of French to be learnt, that counts above all else.

Computer assisted learning is essentially the same thing as programmed learning. This is a technique not widely used for language learning, largely because the principle of programming, breaking down the material to form a series of clearly defined steps, did not suit most people's intuition of how language worked, or what language was. The computer with the possibility it offers of infinite branching and also a multitude of pathways to the expression of a meaning or use of a piece of syntax, brings the technique back into the picture.

The program described here, which is operated by a simple Fortran program, consists of a sequence of questions proposed to a student at a visual display unit, or computer terminal. The student answers by typing one or two words at a time, the machine compares the student's answer with a set of prepared models, displaying a response which can explain, correct, criticise or congratulate the student on his or her answer, before presenting the next question. The program is being tried out on selected students in their second year at Aberdeen. There are two features relevant to language learning incorporated in it. The first is that it accumulates, learning as it teaches. That is, whenever a student types in an answer that the machine cannot match, the computer apologises before going on to the next question, but also stores that answer for a tutor to consider later, thus adding to the machine's repertory all the time. The second feature is that branches can be entered which can, if necessary, be as long as the program itself. For example, in a translation, if the student chooses one past tense form in the first verb, the machine will take account of this all through the rest of the piece. The program is equally suited to deal with exercises

in reading comprehension, translation into English, literary and linguistic commentary (and not only at the plodders' levels), but the exercise shown here is one based on a traditional prose composition exercise.

SAMPLE TAPESCRIPT

Sentence to be translated:
'The sky which he had in his mind's eye was just such a one as he had been watching for the last half hour but it was a Patagonian one.'

(This sentence is covered by 14 questions, each one capable of coping with up to 20 possible translations: the examples of both questions and answers are a small selection only.)

Question 17: The sky WHICH he had in his mind's eye

LE CIEL... Translate the word shown in capital letters

ANSWERS EXPECTED	COMMENT AND RESPONSE
QUE	(Programme goes on to next frame)
DONT	(Programme skips to Branch 1)
AUQUEL	(Programme skips to Branch 2)
QUI	YOU MAY BE BEING TOO CLEVER FOR ME
DUQUEL	(Programme skips to Branch 3)

Question 18: The sky which he HAD IN HIS MIND'S EYE

LE CIEL QU'IL... Translate the words shown in capital letters

IMAGINAIT	(Programme skips to frame 21)
VOYAIT DANS SON ESPRIT	(Programme skips to frame 21)
TENAIT DANS SON ESPRIT	A BETTER ANSWER WOULD BE IMAGINAIT (Programme goes on to next frame)
ENVISAGEAIT	THIS WOULD MEAN SOMETHING LIKE CONSIDERED, CONTEMPLATED TRY AGAIN (Programme repeats question)

AVAIT EN VUE	THIS WOULD MEAN THAT HE ACTUALLY SAW IT TRY AGAIN (Programme repeats question)
S'IMAGINAIT	THIS MAKES AN ABNORMAL COLLOCATION SEE YOUR DICTIONNAIRE DU FRANCAIS CONTEMPORAIN TRY AGAIN (Programme repeats question)

Question 23: ... was just SUCH A ONE AS ...

ETAIT... Translate the words shown in capital letters If you would like a hint, type HINT

ANSWERS EXPECTED	COMMENT AND RESPONSE
PAREIL A	(Programme goes on to next frame)
LE MEME QUE	(Programme goes on to next frame)
TEL QUE	YES BUT A BETTER ANSWER WOULD BE PAREIL A (Programme goes on to next frame)
HINT	WELL IT MEANS THE SAME AS OR LIKE, DOESN'T IT?
COMME	RATHER WEAK FOR THE CONTEXT

and so on...

Appendix I:
Report on a questionnaire on French language teaching

K Cameron

The table below shows the results of a questionnaire which arose from the French Studies Conference in Oxford in March 1979.

(Numbers show affirmative replies to question)	Year: 1	2	3	4
1) Hours devoted to language teaching.	1-5	1-5	1-5	1-4
2) Are all members of staff involved in teaching?	15	15	10	1
3) Is the course organisation entrusted to one individual (or one small group) within the department?	25	21	14	7
4) Is it a uniform course for all students?	18	15	7	3
5) Is the course structured or partially structured?	19	11	7	0
6) Are French Language Assistants used in the language teaching in class or laboratory (other than conversation or oral classes?)	16	12	6	0
7) Is the language laboratory work integrated with the rest of the language teaching?	22	14	7	0
8) Of those institutions (the majority) offering a year abroad - is the second year language course designed, either totally or partially, to prepare students for a year abroad?		4		

At the conference it was agreed that further knowledge of what was going on in other British universities would be of invaluable assistance to all and I agreed to assist Ms Carol Sanders in the setting out of the questionnaire. In

order to get the information for the PALF Conference, the questionnaire was put together rather quickly and I must apologise for the looseness of the wording which caused some of my colleagues to be hesitant about the sort of reply they should give. Nevertheless, of the 55 questionnaires which were distributed, 35 were returned.(Oxford and Cambridge colleges were excluded for reasons of time. The questionnionaire was sent to 23 polytechnics but only 5 replies were received which are not included here.) The report is restricted to the bare essentials, and one should remember that some places, such as Scotland, Wales and Ireland, have four-year courses, whilst the majority of universities in England have three-year courses plus a year abroad. I also have reservations about the number of hours stated, as some colleagues failed to mention the conversation classes with the French Assistant.

Remarks

(1) The majority stated that there was a need in the first year to revise as well as to go beyond A-level. At least one university has introduced a subtle test on entry to 'stream' language classes. A great deal of effort has obviously gone into experimenting with, and establishing, first-year courses.

(2) It is surprising that in the second year there are comparatively few structured courses and virtually no preparation for the year abroad. This would suggest that the second year may, in some departments, be considered as a 'pot-boiler' year in which the students are kept in trim, so that any improvement will be made while they are abroad rather than at university.

(3) In general, there is a marked decrease, from the first to the final year, in the use of structured courses and in the number of hours devoted to language teaching. (Within the range of hours mentioned in question 1, the number of departments teaching a high number of hours decreases from the first to the last year.) The final year, in which little use is made of assistants and the laboratory, is very often a return to the traditional methods of prose and translation.

(4) The majority of universities have a theoretical course on the French language, frequently taught to back up first year work.

(5) From a question asked about the integration of language courses with other degree work, it appeared that this takes place infrequently. There are only three departments who claim to do this completely and six who attempt to do so. But here I think we should mention a comment from one Professor who says: 'If 'other parts

of the course' includes literature, it is not so much a question of integrating 'language' and 'literature' as emphasising the fact that the study of literature is a form of study of language. In what precise sense this is so, and whether we should be giving so much emphasis to this particular 'form of study of language' are questions the conference might wish to consider. But it is hoped that it does not base all its deliberations on the false distinction which may be implied in this question.'

(6) Fifteen out of thirty-five universities felt that their language courses were successful or reasonably successful, but that great changes were contemplated.

To conclude this brief summary I should like to provide you with a number of extra comments which were expressed in the questionnaire and which appealed to me personally as being worthy of further discussion and consideration:

(a) It would appear that there is a need for more courses to be given to students in French. One university offers an intensive course at the beginning of the first term to first-year students to get them used to listening to university-level French, while another establishment has a compulsory hour a week private-study in the language laboratory to develop comprehension and oral expression.

(b) One university appealed for more specially prepared materials, but another issued caveats about the possibly alienating nature of uniform courses and the lack of intellectual challenge presented by the language laboratory.

(c) One establishment has organised the use of lecteurs in the first two years of the course, making full use of the Assistants and contemporary material, with two hours per week throughout the period developing both spoken and written skills.

(d) One university devotes the whole of its second year to preparing students for their year abroad and employs special lecteurs and specialised laboratory work. Another university sends all of its second-year students to France where they follow a full-time university course in Linguistics and work for 15-20 hours a week, plus fortnightly meetings with a local tutor throughout their stay abroad. They are encouraged to submit work to their home university, and this work together with a mémoire on a linguistic subject, makes up a dossier which counts for 25% of one of the final papers.

Appendix II:
List of participants and sessions

Mrs R Adamson (Dundee)
Prof D Ager (Aston)
Dr R E Batchelor (Nottinghham)
Mrs M Bate (Reading)
Mr C Bearne (Sussex)
Mrs N Benjamin (Oxford Poly)
Mr H Besse (CREDIF ENS de St Cloud)
Mr W Brooks (Southampton)
Dr G Buscher (Hull)
Miss J Butterworth (Manchester Poly)
Dr K Cameron (Exeter)
Mr J M Carter (Oxford Poly)
Mr J-Y Cousquer (Bristol Poly)
Ms A Chambers (Northern Ireland Poly)
Miss J C Chapman (Liverpool)
Mr J A Coleman (Glasgow)
Mr F Cornish (Kent)
Mr R H Crawshaw (Lancaster)
Mrs M Dalwood (York)
Dr L Ducroquet (Sussex)
Mrs J B Ennals (North London Poly)
Dr C Evans (Cardiff)
Mr G Evans (Swansea)
Mr B Farrington (Aberdeen)
Dr S Freeman (Sussex)
Mr R Gallery (Newcastle Poly)*
Mr J Galleymore (Aston)
Ms M M Gervais (Portsmouth Poly)
Dr C J Gossip (Swansea)
Dr L Hantrais (Aston)
Dr G E Hare (Bradford)
Prof F G Healey (Surrey)
Mr R-J Hérail (Leeds)
Mr A L Hersch (Brunel)
Dr Y Hervouet (Lancaster)

* Now at Bristol Poly

Mr S J Holyoake (Sheffield)
Mrs M Hilton (Birmingham)
Mr T Hodge (Bristol Poly)
Prof C Ireson (Hull)
Dr E Lillie (Ulster Poly)
Mr E Lovatt (Leeds)
Miss H Lunt (CILT)
Mrs N D McBride (North London Poly)
Dr K M McKilligan (Keele)
Mr J V McGivney (Sussex)
Dr M J Majumder (Royal Holloway College)
Mr C Milner (Loughborough)
Mr P Morey (Manchester Poly)
Mr P Myers (Sheffield Poly)
Mr M Offord (Nottingham)
Dr N Osmond (Sussex)
Mr J Reed (Birmingham)
Dr A M Ridehalgh (Southampton)
Mr C D Rolfe (Leicester)
Mrs S Rowell (CILT)
Ms C Sanders (Sussex)
Ms P M Sewell (Birkbeck College)
Dr S Sykes (Liverpool)
Mr A Taylor (Sheffield Poly)
Mr M J Taylor (Bath)
Prof S Taylor (St Andrews)
Mr A L Walker (Stirling)
Dr J Walling (Reading)
Mr P Weiss (Institut Français)
Dr E Williamson (British Institute, Paris)
Miss H Williams (Sheffield Poly)
Mrs M Windsor (Sheffield Poly)
Mrs M-P Woodley (Manchester)

Post a-level French language teaching - Sussex 1979

17 September
The years since Hull
Prof C Ireson (Hull)
Current research in language teaching
Mr J Galleymore (Aston)
Report on a questionnaire on language teaching
Dr K Cameron (Exeter)

18 September
Les techniques d'approche des textes non littéraires en classes de langue
Mr H Besse (CREDIF)
A final year language course
Prof D Ager (Aston)

University of London BA Hons Additional Option Paper:
Proficiency in French language
Ms P Sewell (Birkbeck)
Applying the insights of Linguistics to advanced language work
Mr F Cornish (Kent)
Modern colloquial French, the spearhead of tomorrow's language
Mr R-J Hérail + Mr E A Lovatt (Leeds)
Le français en faculté
Dr G E Hare (Bradford)
Self-instructional materials in the language laboratory
Mr B Farrington (Aberdeen)
Interpreting as a teaching instrument in advanced language work
Mr A L Walker (Stirling)

1.The year abroad
Time abroad as part of the learning process - followed by a discussion
Prof F Healey (Surrey)

2.Language in joint courses
The use of 'Cahiers français' in joint courses
Mr A Hersch (Brunel)
An integrated approach to teaching language + societal studies
Dr L Hantrais (Aston)

3. Post A-level French Language material
A discussion of materials used in various universities
Mrs M Bate (Reading), Ms C Sanders (Sussex), Mrs M-P Woodley (Manchester)

19 September
Demonstration of Interlignes
Mr H Besse (CREDIF)
Computer aided self-instruction for remedial drills
Mr R Gallery (Newcastle Poly)
Group techniques in oral work
Dr C Evans (Cardiff)
Using Télé-Journal
Miss J Butterworth (Manchester Poly)
Postscriptum to Les Orléanais ont la parole
Mrs M Dalwood (York)

Summing up and final meeting.